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中外舞蹈创作观念与创作技法比较研究
世界舞蹈教育论坛分论坛



舞动无界
DANSCROSS

起舞于动荡世界
Dancing In A Shaking World

北京 2009“舞动无界”论文集
The Danscross Papers: Beijing 2009

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“舞动无界”： 中外当代舞蹈创作作品全球首演暨论坛

“舞动无界”项目是北京舞蹈学院舞蹈学系和英国密德萨斯大学表演艺术创作研究中心合作的一个国际舞蹈创作研究项目,由具有影响力的国内外一线编导、资深舞蹈研究学者和北京舞蹈学院青年舞团的优秀舞者构成主体,致力于树立一个国际舞蹈合作交流的典范。这里有编导的精心创造,学者的深刻视角和舞者的倾力诠释,这里更有自由无界的碰撞和交流。

“起舞于动荡世界”是此次舞动无界的创作主题。四位中国编导和四位国外编导根据这一主题进行了不同视角和不同风格的独立创作,构成一台世界首演的当代舞蹈作品晚会。每个作品不超过六名演员,限时十分钟以内。这个主题触及了今天跨越国界的严峻挑战:世界气候变暖、复杂的全球化、金融危机、病毒传染等等。但项目的焦点更在于各国学者全程跟踪创作过程和观察创作环境,并通过具体个案探讨共性的实践研究与比较研究。希望通过演出和论坛,能让我们更好地理解彼此。

Danscross: Chinese and International Contemporary Dance Works World Premiere and Forum

Danscross is a collaborative project organised by the Department of Dance Studies of Beijing Dance Academy and ResCen Research Centre of Middlesex University, which involves choreographers creating new works with the dancers of the BDA Dance Company. The choreographers were joined by Chinese and international academics who documented and reflected on the process in order to extend our understanding of the choreographic process in an intercultural environment.

Over a six-month period, eight choreographers have participated in the process, four based outside and four inside China. They were asked to use up to six dancers and ten minutes to address the concept of Dancing in a shaking world, but had complete freedom to interpret this how they wished. The theme recognises that the key challenges facing us today are unconfined by national boundaries: the pervasiveness of climate change, the complexity of globalised exchange, financial instability and viral infections are all part of a wider context that touches us all. Our focus, however, is on the working environment and on the practices of artists-we examine the particular to see the panoramic, and the resulting performances, conference debates and writings contribute to the ways we understand each other across national borders, and contribute to a unique comparative study.

项目主持人/Co-Convenors

郭磊

北京舞蹈学院教授
副院长

Guo Lei

Professor and Vice-President of Beijing
Dance Academy

许锐

北京舞蹈学院副教授
舞蹈学系副主任

Xu Rui

Associate Professor of Beijing Dance
Academy; Vice-Director of the
Department of Dance Studies

克里斯多夫·班纳曼

密德萨斯大学教授
表演艺术创作研究中心主任

Christopher Bannerman

Professor of Middlesex University;
Head of ResCen, Centre for Research
into Creation in the Performing Arts

贺 词

Greetings

王传亮

北京舞蹈学院党委书记

From the Chair of Beijing Dance Academy

Wang Chuanliang

舞蹈,是以人体自身作为载体传递情感、传承文明的古老艺术。她是我们共同拥有的独特语言,可以跨越民族、地域和文字的界限,从而弘扬文化,共享文明。我谨代表北京舞蹈学院向所有参与、关心和支持这个研究项目的人们表示诚挚的祝贺!

Dance is one of the most effective means of communicating across ethnic, regional and linguistic boundaries. By using the language of the human body, dance expresses and represents a record of human heritage and civilization. It moves beyond words, unbounded by the limits of reason to develop cultural exchange. On behalf of the Beijing Dance Academy, I offer best wishes and support to the members of the Danscross project and express my sincere congratulations to everyone involved.

李 续

北京舞蹈学院院长

From the President of Beijing Dance Academy

Li Xu

北京舞蹈学院作为具有国际影响力的中国舞蹈最高学府,云集了一群勤奋工作、充满活力、具有创新精神的舞蹈艺术家。我们非常高兴能与英国密德萨斯大学进行这样一次盛大的,将会产生深远影响的跨界研究合作。我衷心的祝愿此次活动能够圆满成功!更期待我们的进一步合作和充满可能性的未来!

I am proud that Beijing Dance Academy, an internationally influential institution which represents the highest level of education in Chinese dance, brought together a group of such hard-working, dynamic and innovative dance artists. We are very pleased to be working with Middlesex University to present these important events which will have far-reaching consequences as an ongoing cross-border research collaboration. I extend my best wishes to the event and wish it great success and I also look forward to our further cooperation and the possibilities of future developments.

迈克尔·德里斯科尔教授

密德萨斯大学副校长

From the Vice Chancellor of Middlesex University
Professor Michael Driscoll

作为一所国际大学,密德萨斯大学认为与世界各地伙伴机构的合作具有重要的价值,而我们与北京舞蹈学院的关系再重要不过了。我们深感荣幸能够与这样一所著名的专业学院合作,并期待着发展在未来数年的伙伴关系。密德萨斯大学参与了这样一个激动人心的创新项目,并借此机会展示我们旺盛的研究生命力,这是一件尤其令人感到鼓舞的事情。

As an international university, Middlesex University puts great value on its collaborations with partner organisations around the world. No more so than our partnership with the Beijing Dance Academy. It is an honour for Middlesex to work with this prestigious academy and we look forward to developing our partnership in the years ahead. We are especially proud to play a part in such an exciting and innovative project, one that gives us the opportunity to demonstrate the vitality of the research carried out at Middlesex University.

史蒂芬·李教授

密德萨斯大学东亚区域主任

From Middlesex University Regional Director East Asia
Professor Steven Li

“舞动无界”项目已经进行了6个月有余,而“起舞于动荡世界”的演出和论坛则将项目推至了一个高峰。我深知在此过程中包含了编导和舞者们付出的巨大努力,他们在项目中体现出的高水平创造力令人印象深刻。这场演出将成为一个意味深长的,对动荡而瞬息万变的世界的反映。我非常高兴能够参与此项目相关的演出和论坛!

The performances for Dancing in a Shaking World are the culmination of a six month-long process. I know how hard the choreographers and dancers have worked and am impressed with the high level creativity that they have brought to the project. These performances will be a thought provoking reflection of a world that may be shaking, but is definitely changing rapidly. I am delighted to be associated with the conference and the performances.

世界舞蹈教育论坛“舞动无界” 分论坛开幕致辞

王传亮*

尊敬的各位专家、学者和来宾：

大家好！

首先，向各位的到来表示热烈的欢迎！

舞蹈是以人体自身作为载体传递情感、传承文明的古老艺术，是人类社会进步的重要标志与载体。

中国是世界文明古国之一。多数古代文明国家虽然曾经辉煌灿烂，但都没有能够继续维持下去，有的中断了，有的随着文化重心的转移而转移。唯有既古老又年轻的中国和中国文化，屹立于世界之林，一脉相承，历久而弥新。中国舞蹈是中国传统文化的重要表现形式之一，是继承与发扬中国民族文化传统的重要载体，同时也是构建世界传统文化和古代文明的重要成员，它不仅属于中国，也属于世界。

当然，传统从来就不是一个凝固的概念，它在传承中会发生变异，会不断被赋予新的内涵与外延。传统文化在传承的过程中，既需要增添新的内容，又需要吸收与融合异质文化。历久弥新的传统文化往往不是单一而是综合的，通过吸收与融合不同质的文化传统，固有传统会因注入新的血液而勃发生机，从而变得更丰富、更有影响力。

作为我们共同拥有的独特语言，舞蹈可以跨越民族、地域和语言的界限，传递并诠释着人类文化的传统和世界文明的印迹。过去，舞蹈超越了文字的限制，打破了束缚文化发展的种种桎梏，为世界创造了精美的艺术样式；今天，“舞动无界”藉由舞蹈这一“无界”的语言，让来自东、西方不同舞蹈文化背景下的舞者与编导，碰擦出艺术的火花，以多样化的舞蹈作品呈现出对同一主题的不同诠释，让我们看到了文化的弘扬，文明的共享。

此次“舞动无界”聚集中外舞学精英，共同关注舞蹈创意研究，通过中西互动、创研同行，为舞蹈研究提供了新的研究方法，开拓了新的合作领域。

我相信，基于如此坚实的基础，此次论坛一定会取得圆满成功！

* 王传亮，男，北京舞蹈学院党委书记。

“舞动无界”：对现实的身体反应

许 锐

(北京舞蹈学院舞蹈学系,北京 10081)

【内容提要】本文介绍了“舞动无界”这个项目的缘起、经过和目标。通过对项目的主题“起舞于动荡世界”以及围绕这个主题的八个作品的清晰概括,阐述了作者从项目实施中体会到的舞蹈与现实的特殊关系,并因此提炼出项目对中国舞蹈现实环境变革的启示。

【关键词】舞动无界;舞蹈与现实

【中图分类号】J702 【文献标识码】A 【文章编号】1008-2018(2011)增刊-0005-03

舞蹈和现实之间,似乎总是隔着些什么。这很大程度上缘于舞蹈在这个资讯与传媒高度发达的时代仍然坚持着以古老的身体方式表达情感。从某种程度而言,高科技的光影越升级越被追捧,舞蹈的身影就越落寞越被遗忘,如同《阿凡达》炫目的3D影像和舞者朴素真实的身体,巨大的落差无法弥补。舞蹈常常淹没在更为流行的影像画面之中,难以被今天的人们发现其真正的独特价值,也就常常难以作为一种真正的艺术形式洞察现实,于是便沦为现实的花边。就像春晚舞台上打造的绚丽舞美,以号称奥运科技的影像特效,无情地将舞蹈贬为其中苍白的点缀。因此,在面对现实的时候,舞蹈界容易产生一种焦虑和迷失。实际上舞蹈的价值并非单纯追逐视觉效果,那是在现实逼迫下走入的歧途。舞蹈作为一种艺术形式总是有着自己的独特价值,总是有着自己面对现实的方式。

根据学者考证,在原始宗教色彩浓重的巫术活动中,巫师通过舞蹈作为媒介,跨越了人间与灵境的界限,和神灵(无形)建立起冥冥中的联系。于是,中国古代的文字中,“舞”和“无(無)”是相通的。在常人的眼里,巫师那些奇特的身体语言近似于“疯癫”的状态,却莫可名状地以“舞动”达致“无界”之境。由此可以想见,“舞动无界”的前世,是以承载着生命的肉身,舞动出一个不朽而旷达的精神世界。时光飞梭,舞蹈穿越千古不曾停歇,早已远远遁离了那个蒙昧蛮荒的时期,舞出一个绚烂多姿的今生。可叹的是,今生的舞动,却往往在过于留连世

间繁华的时候,不知不觉陷入隐形的藩篱。于是,在浮华掠影的空隙处,总会传来一种远古的召唤:不要忘记那个无所不能,没有疆界的精神世界!“舞动无界”不是只有前世的记忆,还要延续今生的执着!

这个诗意的、充满理想色彩的追求,着陆在今天的现实之中,造就了一个国际舞蹈创作研究项目——在各种文化、各个领域相互交流与影响的语境中,让舞蹈直面现实,在一个无界的视野中,探寻舞蹈创造的有限与无限。这个项目就被命名为“舞动无界”。

“舞动无界”最初的雏形仅仅产生于一次邂逅和一些模糊不清的想法。数年前,我在欧洲参加一个国际舞蹈论坛,主持论坛的是英国密德萨斯大学表演艺术创意研究中心(ResCen)主任克里斯多夫·班纳曼(Christopher Bannerman)教授。这个受到研究孔子和老子的父亲熏陶的教授,有着异于一般西方人的气质和思想。谈得很投机的我们,自然而然地产生了一些“越界”合作的冲动。冲动转变为模糊的想法,想法慢慢变得清晰,再开始着手把想法变为现实,数年的时间就在我们不间断的探讨与筹备中匆匆过去。2009年,北京舞蹈学院舞蹈学系与密德萨斯大学表演艺术创意研究中心合作的“舞动无界”项目终于成形并付诸于实施,我们也为“舞动无界”起了一个很好的英文名字——“Danscross”。其主要运作方式是:在国内外挑选高水平的一线编导和资深舞蹈研究学者构成项目的主体。编导们根据“起舞于动荡世界”这一主题进行独立创作,以北

【作者简介】许锐,男,北京舞蹈学院舞蹈学系副主任,副教授。

京舞蹈学院青年舞团的演员阵容为主,构成一整台世界首演的舞蹈作品晚会。整个创作过程都将由研究学者主导参与,进行学术观察和访谈,并在一场研究学者、编导、演员、舞台设计人员共同参加的公开论坛中形成创作和研究的深层互动。

项目的一切都以“无界”为核心。首先是创作与研究之间的“无界”。其独特之处在于研究者全程深入地、近距离地观察创作过程,构成理论引导下,实践与研究紧密互动并实时得出研究成果的全新尝试。其次是跨领域合作的“无界”。研究学者、编导、演员、舞台设计和记者等各个领域的人共同参与到项目中,互相合作,彼此联系。其三是不同文化背景的“无界”。在研究、编创、舞台设计的各个领域都由国内外不同文化背景的人员构成,文化差异的比较与文化的交流成为必然。

做这个项目,让我看到了一些关于舞蹈与现实的深刻话题。项目的开始是因为不满于“舞蹈的现实”,项目的结束是重新发现“舞蹈和现实”之间依然存在着独特的身体反应:即舞蹈作为一种艺术方式,它对现实的反应一定是诉诸于身体,而不是影像画面或文字语言。从某种程度而言,这种对现实的身体反应更为纯粹、更为真实,超越于画面与文字之上。“舞动无界:起舞于动荡世界”包括了8个舞蹈作品,每个编导都从独特的角度回答了关于现实的命题。

《碎砾》的编导肖伯娜·叶娅辛(Shobana Jeyasingh)是一位出生于印度旅居英国伦敦的舞蹈编导家。她认为在动荡后的世界中,所有东西都打破了原来的秩序而变成陌生的重组。也许是在碎砾和瓦砾之中,一个破碎的古董陶瓷躺在一张电脑光盘的旁边……这给了我们新的组合,给了我们新的契机去恢复什么,放弃什么。整个作品动作性很强,在身体动作的重组和电子乐的冲击中有着强烈的质感,充满了对抗和紧张感,如同在震荡之后一种重新面对世界的意向。

《却道天凉好个秋》的编导王玫是北京舞蹈学院编导系教授。她认为中国现代一直处于震荡当中,而国人因此已经习惯了动荡,所以往往在面对动荡的时候会有一种非常超脱的“却道天凉好个秋”的心态。在作品中,舞者们几乎没有从地面站立起来过,以细腻的动作和调度“铺满”舞台。其中隐含着编导对现实的无声反抗,“舞动无界”的主题为

“起舞于动荡世界”,而对此最好的应对,也许就是不舞也不动。

《北京人》的编导乔纳森·卢恩(Jonathan Lunn)是一位广受国际评论界赞扬的英国编舞家。《北京人》的创意很特别,身体语言的形成最初却是来自创作过程中的一些文字文本片段:曹禺1940年创作的同名戏剧、一些20世纪的诗歌以及唐宋诗词。演员们用舞蹈即兴的方式对文本的单个文字做出反应,但并不表达文本的整体意义。于是文字的意义被身体解构又重构,编导通过这种方式建立了这个作品的身体语汇,呈现出生活在北京的人通过错综的联系进行彼此间的交流。

《纸钱》的编导赵铁春为北京舞蹈学院中国民族民间舞系教授。这个作品大量运用了汉族胶州秧歌的动作元素,尤其是变化发展了传统胶州秧歌中“拧”的动作律动,将其作为编导探讨“生死之间总有关联”的身体手段。生死问题是动荡世界的极端命题,有意思的是如此中国的身体表述还引用了莎士比亚的名句进行阐释:生存还是死亡,这是一个问题。

《最深的夜,最亮的灯》的编导张云峰是北京舞蹈学院编导系教师,中国新生代舞蹈编导。作品选择了一个极为具体的现实事件,女主角是在奥运开幕式彩排中摔伤的青年舞蹈家刘岩,其他三个演员则象征刘岩的内心世界。对于刘岩自己而言,她处于极度动荡和改变的个人世界之中。用奥运之夜全世界的光明对比一个人的黑暗,而在最深的黑暗中也能透出光明,刘岩的内心世界成为面对现实的独特视角。作品结尾时,刘岩和三位舞者在烟花绽放的声音中静静地看着远方,身体舞动的意义在憧憬中充满了心灵的力量。

《水痕》的编导约翰·乌坦斯(John Utans)是香港演艺学院高级讲师、澳大利亚编导、表演艺术家、装置艺术家及教师。这个作品只是搭建了一个表演的结构,演员大量的即兴使得作品充满了不确定感,甚至每一次演出都不一样。演员们在语言和动作的发挥中有着很多自由,在舞台上建构了一种完全不同的舞者间的关系,隐隐对应着现实的境况。编导描述的现实像岸边的水痕一样,涨落变化,在不确定里面又存在一种确定。

《信还是不信》的编导赵明,北京军区战友歌舞团国家一级编导。创作进行过程中爆发的世界性猪

流感疫情,成为编导信手拈来的现实题材,然而作品探讨的却是更深层的动荡世界中人与人的关系。舞者们身体间的聚合分离,是人们猜疑和恐慌中忽近忽远的现实写照。舞蹈以大量动作调度和配合揭示动荡社会中人们的关系处境,同时也发出一种追问:是你,是他,还是我?是谁真正患上了猪流感?试问,在这动荡的世界中,是流行病可怕还是人与人之间互相猜疑更可怕?

《聚裂》的编导凯莉·尼科尔斯(Kerry Nicholls)是一位同时在教学、创作和表演领域经验丰富、表现突出的英国编导。作品名字翻译自英文“*Cleave*”,这个词源自拉丁语,其意包含了“分裂”和“组合”两种相反的意思,分裂发生在低谷前而组合发生在低谷后,有着类似于中国般的智慧。舞蹈的动作性也很强,有着大量丰富的独舞、双人舞、三人舞、群舞的交叉变化,舞者在分裂中互相支撑,重新组合。整个作品如同这个单词,以高强度的舞蹈动作探索于两极之间。

由此我们可以看到,舞蹈对现实的反应是非常独特的,因为它通过人的身体进行反应。但是舞蹈在今天特别缺乏对现实的关注,尽管这种关注提供了一种不同于其他所有媒介的角度,以至于我们的文化部等官方机构在全国舞蹈比赛当中要设定某种限制条件,比如这一届比赛要求是现实题材,以这种方式来刺激舞蹈创作对现实的关注。我认为对于舞蹈来说,现实题材的匮乏是一个大问题,因为对现实的忽视,今天的很多舞蹈创作丧失了审视和关照现实的力量。舞蹈似乎成为了电视晚会中的装饰品,没有思想,也就没有了批判和歌颂的力量。但是在“舞动无界”项目中,我们看到,当有一个出路,有一个途径的时候,舞蹈编导对现实的关注是自然流露的,舞蹈对现实的身体反应自然就会产生。而且在舞蹈对现实关系的探讨中,出现了很多有意思的深层话题,例如身体语言和文化身份的问题等,这些话题非常形象地呈现在舞台上。

因此,舞蹈和现实之间一定存在着独特的身体反应关系,但是我们首先却需要深入认识到舞蹈的

现实境况。如果把“舞蹈和现实”中间的“和”变成“的”,我们就会发现这个命题变了,变成我们更为直接面对的困境。舞蹈常常陷入自己所面临的现实当中不能自拔。比如《最深的夜,最亮的灯》的演员刘岩,她的参演是非常自然发生的过程,因为“起舞于动荡世界”的主题是如此契合她的个人经验。她以极大的勇气和严肃的态度投入到舞蹈之中,但是到了传媒的眼中,舞蹈所探讨的现实命题就发生了偏差。铺天盖地的宣传没有办法控制地变成了“刘岩重返舞台”的新闻主题。还比如 CCTV 的电视舞蹈大赛正好与“舞动无界”的演出时间重合,正好有一个机会把“舞动无界”的作品和 CCTV 电视舞蹈大赛做一个对比,于是人们会发现一个巨大的反差。CCTV 电视舞蹈大赛恰恰反映了现在舞蹈创作或者说演出晚会化、娱乐化、商业化、比赛化的倾向。一个大规模的由电视媒体来驱动的晚会化的舞蹈比赛给舞蹈带来了极大的关注度和利益,但是也让我们看到了舞蹈本身越来越依赖于现代传媒的现实处境。

所以我认为,在当今的社会现实中,可能我们不仅仅需要去关注文艺与现实的话题,这样容易陷入二元对立的思维当中。也许眼下文艺自身的现实或者说舞蹈自身的现实更值得我们去关注。在前文谈到的一些问题当中,我们就可以看到,其实舞蹈常常不自觉地被现实所绑架。这种现实境况需要更多舞蹈批评的声音,这意味着舞蹈的自省与自觉。真正的文艺的力量或者舞蹈的力量正是在于能够从这样一个现实当中自我解救。如果不从“舞蹈的现实”中自我解救出来,我们又何谈“舞蹈与现实”的关系呢?

想不如说,说不如做。在“舞动无界”项目的运作过程中,有很多最终的结果超过了预期,证明舞蹈仍然具有反映现实的力量与价值。我想,当舞蹈面对一个不利现实的时候,我们不仅需要勇气,还需要智慧!不仅仅需要理想,还需要手段!

(责任编辑:全妍)

回顾 2009 年“舞动无界”:起舞于动荡世界

克里斯多夫·班纳曼

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【内容提要】本文主要阐述了“舞动无界”项目的重大意义,思考了项目所带来的东西方文化碰撞,反思了西方自身在民族叙述方面的缺失,也表达了作者关于欧洲中心论对东方文化尤其是中国文化对世界文化贡献有意遮蔽的不满,并畅想了一种世界性舞蹈文化的图景。

【关键词】舞动无界;社会关联性;民族叙述;文化叙述;世界性

【中图分类号】J702 【文献标识码】A 【文章编号】1008-2018(2011)增刊-0008-04

2009 年 5 月,我在表演艺术研究创意研究中心(ResCen)网站上写到,当“舞动无界”(Danscross)在舞蹈教室开始付诸实施的那一刻,我是多么得欣慰。很大程度上,我的欣慰是因为这是我一直以来参与过的最大型、最具挑战性、也最复杂的一个项目,但同时也正是因为花了许多年、许多月、许多星期、许多天才使得项目在排练过程之初就达到了所期望的表现。舞蹈教室的空间在我们探索熟悉和不熟悉的一切时活跃了起来,那一刻是我所乐见的。

这个项目的另一个策划人——舞蹈学系主任许锐写到了这个项目的构思以及我们在洛桑进行的初期讨论,但是从初期讨论到实际首次排练之间的过程十分漫长而曲折。这一点不足为奇。我们开展的这个项目据说是中国舞蹈界第一个研究性的实践项目,我们试图在专业领域里把一个明确以研究为驱动的项目成果在舞台上呈现出来。同时,我们还想证明舞蹈可以和社会现实相关联,可以作为一种变革工具,它改变的是我们看待周遭世界的视角。这促使我们选择了关注变幻莫测、纷乱动荡的“现实世界”的主题。我们希望能够通过协力合作来传达这种意识:我们今天面临的主要挑战是没有国界限制的——普遍蔓延的气候变化、金融动荡、自然灾害、病毒感染全部都在全球大环境中发生。但是,从舞蹈编导和舞者的工作角度、以舞蹈艺术家的创意实践为重点视角来观察这个广阔的、外在的现实世界,从而获得些许领悟,使得人们能够观其微而知其著。

该项目的研究任务以及我们期盼的社会关联性

将会作为特殊的驱动力促成我们在英国举办一场大型表演,而该项目在中国的表演规模是空前的。当然,如此目标宏大的项目会存在必须克服的障碍,但是大部分障碍都不是概念或者理念上的,而是实践中出现的问题:我们需要商量一系列的排练期;要将中国和国外的舞蹈编导、学者、有舞蹈知识的翻译人员以及北京舞蹈学院的舞团整合起来;还要协调和安排好在这个可谓全世界最大、最繁忙艺术院校之一的舞蹈学院里的工作时间表。这些都是开展研究实践的过程中遇到的现实问题,也是舞蹈本身的现实问题。舞蹈本身与具象和抽象的事物都有交集,有时候几乎是同时与这两类事物产生交集。

我们设计了一些问题来指导整个项目的进展和实施。在每个创作阶段我们都重新审视这些问题,看看我们是否遵循了来自研究任务的原则。我们第一个宽泛的问题是前面提到的这个问题:这样一个以研究为驱动、将舞蹈视为关联现实社会的艺术形式的国际项目,其成果能不能在北京的一个大型专业场馆里演绎出来?以这个问题为出发点,又衍生出次一级的问题。对舞者而言,最主要的问题是:那些接受中国民族舞和中国古典舞训练为主的舞者能不能适应和配合西方现代舞舞蹈编导的工作方式和要求?该项目的中国舞蹈编导试图以中国民族舞和中国古典舞为来源,从中寻求一种创新的舞蹈语汇,而舞者又能不能适应和配合他们?这些问题也分别与西方和中方的舞蹈编导相关。但是所有舞蹈编导都努力在我们称之为“盒子”的一系列限制中验证

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斯特拉文斯基 Stravinsky 的观点,即艺术家能在设定的规则约束之中寻找到自由。该项目对编导们的要求是:以北京舞蹈学院舞团专业接受中国民族舞和中国古典舞训练为最多的6名舞者为演员,在12天内完成一部舞蹈作品的创作,由中外学者观摩其创作过程。作品必须表达的主题是“起舞于动荡世界”,表演时间限定在10分钟以内。

学者们的参与有着不容小觑的意义。因为据说这是学者们在中国首次作为研究项目的成员进入舞蹈教室——中方编导之一的王玫老师强调了这一点。参与该项目的学者分别来自北京舞蹈学院、中国艺术研究院以及多个国际机构。根据项目要求,这些学者进入了一个可能迸发“火花”、充满创意的工作区域,他们要在这里观察艺术创作过程,也观察他们自己。他们要时不时地问:我应该如何参与其中?我应该从什么角度去观察整个过程?我们猜想,学者们(可能舞者们也一样)会倾向于比较东西方的差异,我们也想知道该项目是否会验证这种差异,又或者这种差异是否会被打破,因为差异是在各种各样的临时状况下基于其它“活性成分”而产生的。举例来说,两位可能不同国籍或者不同文化背景的艺术家也许都倾向于同一种动作流动性,那么他们的艺术工作可能会以这种艺术形式特有的方式将他们连在一起。又或者如 Janet O'Shea 所说,大型国家级机构与小型独立舞团带来的文化差异也是一个可能跨越国界的主要因素。

毋庸置疑的是,在东西方交流中,对“他者”的意识是一个持续的主题。我对此尤其感兴趣,并且开始明白这在一定程度上是因为我个人早先经历过庄子、老子和孔子等中国哲学家的熏陶,这一点许锐已经透露过了。在“舞动无界”这个项目当中,我愈发清楚地看到了自己的“东方情结”,并深刻关注所谓中国和西方的民族叙述或文化叙述的性质及其如何造就了我们彼此或对整个世界的观念。参与项目的日本学者 Naomi Inata 打破了简单的东西方两极对比,这情形是我乐见的。据 Naomi 讲,多个世纪以来,日本受到中国的影响,然后又受到最近几十年来的西方影响,她的观念就是在这种经历中形成的。中国的情况却增添了更多的复杂性,因为中国人民认为中国具有古老、强大而极具生命力的文明,同时也是一个新兴的发展中国家——这种观点对西方人和日本人而言是陌生的。此外,北京舞蹈学院的学

者们坦率地提到了俄罗斯顾问对中国舞蹈的影响。这些俄罗斯顾问在改革前的中国就舞蹈培训的发展提供了建议。同样,自从30多年前邓小平提出改革开放以来,西方也对中国舞蹈产生了越来越大的影响。所以,“舞动无界”里融汇了各种影响和不可预见的状况。

置身于一所舞蹈院校并在舞蹈教室亲身参与,这种体验起到了一种调节作用。因为训练、热身和排练等例行活动对所有学者们而言都是熟悉的,尽管其中一些活动的内容是这个项目的具体环境中特有的。西方艺术实践与研究的关系演变和近期对民族志研究方法的重新思考意味着我们可以根据实际情况采用适当的模式和方法。这使 Emilyn Claid 等学者得以直接就创作过程发表评论,将西方理论与实践的专业知识融入中国的实际情形中,并通过博客以一种明显的临场感来展示学术观察的过程。

然而,中国学者和外国学者在观念上有一个显著的差异,这在我看来越来越明显。我发现,对中国学者而言,他们更关注舞蹈文化与整个政治形势是如何交错的,舞蹈文化是如何被他们的政治文化历史塑造而成的这些生动而明确的问题。从中国的近代史来看,这一点是预料之中的。然而令我感到惊讶的是目前人们对中国过往古典史的兴趣,媒体称之为“中国文艺复兴”。这种民族叙述的意识与前面提到的 Naomi Inata 对日本的观点是一致的。然而对西方讲英语的学者而言,包括对我本人而言,似乎并不存在对我们自己民族叙述和/或文化叙述的认识,或者至少可以说这种认识没那么轻易地明确表达或阐述。我开始把这看成是自我认识的缺失——这有可能会成为一个沟通表达的障碍,因为如果我们无法理解和清晰表达“我们自己的”民族叙述和文化叙述,那么我们就可能无法形成一个适当的框架或者参照点,没有这样一个框架或者参照点我们就无法形成讨论,并且我们的自我意识也受到限制,而这种自我意识却是真正自省的研究者必须具备的。可以这样说,我们必须在一定程度上理解我们的意识与历史、政治、文化力量之间是如何相互塑造的,我们才能完全明白我们的动机和判断,这是中国学者胡适早在1933年在芝加哥大学的系列讲座上就提出的一个论点。他在讲座上还提出,接触“异国文明”能使我们重新审视和重新评价我们自己的文明。

不过有一点我要马上补充一下,那就是:缺乏明

确表达和阐述的叙述并不是现场参与“舞动无界”项目的国际学者独有的一个特点,实际上他们的西方自我意识不同于一般状态,属于特例。而 Paul Rae 和 Katherine Mezur 等学者明确提及了这些叙述。然而广泛来说,我开始觉得虽然我们西方融入多元文化中,并且深入讨论多元文化,但与此同时,我们自己的文化感却在它与我们的民族叙述和文化叙述交互的时候不见踪影,这通常是很明显的,只是描述一般化的、主要的欧洲中心性的时候例外。当然,为了“舞动无界”这个项目,我在中国断断续续待了许多月,这个经历以及我个人对庄子、孔子等中国哲学家的兴趣或许使我较容易产生一种不一致的叙述感。其实,我通过父亲认识了中国历史和哲学,他对中国哲学有着浓厚的兴趣,其中包括了儒家的孝道。

这促发了某种内省和一段回忆,我一度惊诧于自己在学校念的历史竟然几乎没有提及中国,可我父亲给我说过,那是一个博大精深的文明国度。“舞动无界”作为一股清新的动力,促使我重新思考我的过去,并且加深了一段至今仍在持续的自省之旅,促使我思考自己以及讲英语的西方人(属于有时候被称为 Anglosphere 即“英语文化圈”)的意识是如何被我们所处的环境固有的民族力量和文化力量塑造而成的。现在一时之间我没有想到具体的例子来说明在舞蹈中对国家民族的表现或表达。当然,西方舞蹈界有 Balanchine 的《星条旗》(*Stars and Stripes*)和 Martha Graham 的《边界》(*Frontier*),但是英国文化环境里并没有这种外显的、明确的民族典范。这也许证明了我个人的意识缺失,或者是一种占据主导性的全球化文化产物:我们默默相信自己已经成长到不适合或者不需要民族叙述了,认为我们是发达的、这与传统意义上所说的叙述是不一致的,尽管我们可以说在艺术委员会的支持下在英国呈现作品的舞蹈编导们的国际性质也许就是一种叙述——把文化多样性和英国视为艺术卓越与创新的中心汇聚点。然而,有一种更广泛的民族叙述,它实际上是一个反复出现的统领主题,它提倡的是让英国真正重现“大不列颠”之“大”,不久前(2011年)英国首相卡梅伦就明确地提出了这一点,包括《中国日报》在内的国际媒体都有提及。

相比之下,在中国,这种叙述感似乎表达得更为明确,这在一定程度上是因为20世纪初这个民族经历的事件,然后有1949年的革命,再之后又有持续明确制定的五年规划。这一切形成了这个民族固有

的国家意识。另外,有一种普遍认可的观点是我们不能低估的:中国即将扮演(或者说恢复)它在国际上举足轻重的角色,这也刺激了对民族叙述的需要和发展。这对中国舞蹈的影响是十分明显的,一位来自中国艺术研究院的学者被问到关于“舞动无界”的问题:这家中国舞蹈机构现在发展到什么程度了?参与“舞动无界”项目的一位舞者说“我们在发展现代机构”,这其中也许包含了一个关键议题:对传统“中国”文化价值观及身份的尊重,这是相对现代主义而言的。十几年前我曾在印度与阿塔卡拉里舞蹈艺术中心(Attakkalari Centre for Movement Arts)的艺术总监 Jayachandran Palazhy 探讨“现代化是否就是西方化”,虽然我们没能得出结论,但是这个问题带出的议题与“舞动无界”是相关的,与我们同北京舞蹈学院舞者的交流也是相关的。当然,中国本身是多样性的,北京舞蹈学院课程设置涵盖广泛的舞蹈风格就体现了这种多样性。但是在这个充满深远变化的时代探讨传统与发展是非常合理的。我本人希望——或许可以说“舞动无界”的每一位参与者都希望把传统舞蹈知识作为丰富的文化生活的一部分留存下来。但是,正如我在 Shobana Jeyasingh 最近在表演艺术研究创意研究中心网页 Home Meets Home 里面所写的那样,文化的力量不是因为文化能够保持一种固而不变的传统,而是体现在文化能够与它所处的社会对话,并且融于社会、并入社会、适应社会。我和许锐都认为,在这个曾经(如今也仍然如此)瞬息万变的“动荡”世界,舞蹈应该是认识这个世界的一种重要途径。

也许“现代化”这个词在艺术领域(以及其他领域)并不合适,它暗示着特定的发展途径,也就暗示着“发达国家”是“发展中国家”的模式。我在表演艺术研究创意研究中心网站上还注意到,由于“现代舞蹈”的历史,“现代”与“舞蹈”之间的联系可能令人迷惑。正如 Sally Banes 所指出,现代舞蹈并不等同于舞蹈“现代主义”。现代主义是一种艺术运动,其特点(如强调媒介材料)在后现代舞蹈中最明显。因此,现代、现代主义和现代性的问题涉及线性发展的思想,并限制多种可能性和多元现代性的思想。也许,考虑更少涉及线性发展模式的“世界性”更有效。事实上,中国历史展示了丰富的世界性时期,包括经常被视为中国文化高峰时期的唐朝,表明丰富的艺术成就可在不同国家和文化之间的交流中

实现。世界性文化是中国历史上的一个间歇性特征,但它在多个朝代中非常明显,并经常涉及东西交流。丝绸之路和充满活力的海上贸易在中国享有盛名,交流历史也定期刺激着中国的发展。这里存在着我的问题核心——我校历史教科书忽视中国对世界文化和知识的贡献不是偶然的。

最近一些学术研究,特别是 G. K. Bhambra 先生的研究指出,西方社会在重构历史叙述中故意制造的一些删节省略,是为了强调欧洲文明的重要性,证明从文艺复兴、思想启蒙一直到今天,西方文明都是现代文明的始祖。直到现在,甚至连英国艺术与人文科学研究委员会(AHRC)提供的时代划分历史图表还试图将中国和印度完全排除在外——这样的删节省略让我十分震惊,并且为此感到沮丧不已。具有讽刺意味的是,同样是英国艺术与人文科学研究委员会(AHRC)在政府的资助下进行了调查研究,研究详细地说明东西方文化是如何一直存有千丝万缕的联系,以及东方文化,特别是中国文化,是如何对现代欧洲的发展做出重要贡献的。中国发明的印刷术和造纸术对于欧洲的文艺复兴来说是必不可少的组成部分;指南针和火药引进欧洲所带来的影响从根本上改变了世界历史。这一切与“舞动无界”有关吗?是的,我相信它们之间是有关联的,因为我们的距离感以及差异感并不是由于独立的历史发展轨迹而产生的,而是来自对历史的重构。这一重构的历史鼓吹欧洲优势论,最终导致欧洲殖民主义和投机性资产攫取,阻碍了东西方建设性文化交流和关系的进一步发展。

可以说,正是由于西方优势论及其对西方和中国关系的影响,使得双方间在理解上人为制造的鸿沟,又被这种叙述造成的现实极大地加深了。我的感觉是参加“舞动无界”项目的人们,无论是中国人还是西方人,在理解、艺术创作和世界观方面都会感觉彼此间的差异很大。但是无论过去和重构情形如何,我们目前都已经发展到了现在这个阶段——我们所处的地点和时间都要求我们对这种关系进行反思和重塑。过去的决裂和矛盾冲突在现今需要得到缓解,而且有望得到解决。对于西方人士来说,这将激起知识分子重新思考过去的历史,承认在某方面受惠于人,因而鼓起全新理解时势的勇气。

世界大同主义的更加普遍,也可能是一个事实——文化和思想的繁荣正是许多世界性的社会的标志之一。不同文化间只要能建立正确的关系,那么文化的交流和混合便会带来众多裨益。中国唐朝的盛世景象大大增强了中华民族的信心,其迫切与外界进行交流的强烈愿望导致了丰富的思想和文化的产生,这些思想和文化在当今中国仍然有很大的影响力。另外,西方国家认为全球经济力量正在向亚洲转移,这些都将是使得我们之间的关系得到更新,并且能够导致产生文化和知识成果的共同创造性复兴。霸权关系的统治,可以说扼杀了不同文明间想要自主创造交流的机会。中国唐朝对于新影响的开明态度是由于文化自信而非文化主体性导致的,对于当代中国来说也是如此,很有可能西方国家也不例外。凭借一些相应的历史知识,我相信在一些如北京舞蹈学院等主要机构的支持下,在中国举办舞动无界项目是相当重要的。这种交流的方式正在中华大地上盛行,并由中国的机构承办。最后我应该指出,我之所以认为舞动无界项目很有意义,是基于希望它能在更大的范围内产生影响,我很清楚,它只是文化交流中很小的一个部分。但是无论是多么小的一个部分,它都是对在更广阔范围内进行的重新排列和组合的一种贡献——对细节的审视使得我们对全景有所了解——我希望“舞动无界”项目还将对未来的建设性、创造性交流有所贡献,并且让世人认为舞蹈是积极性发展的原动力。

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(特约责任编辑:卿青)

表现主题与“纯动作”追求 ——赵铁春与乔纳森创作理念比较

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【内容提要】本文对“舞动无界”项目中中国编导赵铁春和英国编导乔纳森·卢恩的创作过程,从创作前的构思、演员和编导的功能、舞蹈语汇来源、作品的结构方法、作品呈现的审美意象五个方面进行了比较研究。

【关键词】“舞动无界”;构思;编导;演员;舞蹈语汇;结构;审美意象

【中图分类号】J704 【文献标识码】A 【文章编号】1008-2018(2011)增刊-0012-04

在“舞动无界”项目中,我跟踪的是最后一组:中国编导赵铁春和英国编导乔纳森·卢恩的创作过程。对于创作过程的研究中国舞蹈界还是第一次涉猎。

在整个创作过程的观摩中,我发现我所跟踪研究的两位编导的创作方式是如此不同,同时,在项目最后的演出中,中国编导和外国编导的作品在创作风格上也明显地呈现出两个阵营。这让我产生了把赵铁春与乔纳森·卢恩的创作过程以及作品进行比较研究的想法。此项比较研究从创作过程中提取了几个重要的指标作为考察编导创作方式基点,它们是:1. 创作前的构思程度,2. 演员与编导的功能,3. 舞蹈语汇的来源,4. 结构作品的方法,5. 作品呈现的审美意象。以期对两位编导的创作思想有一个比较客观和深入的把握。

一、创作前的构思

创作前的构思程度是指创作前编导对作品的思想准备。由于编导方式的不同,编导创作前的构思方法也大相径庭。比如说俄国古典芭蕾之父彼季帕,他提供给柴科夫斯基《睡美人》的音乐长度计划是非常详细和完整的。从这份音乐长度计划看,编导在实际编排《睡美人》之前已经在内心勾勒出作品的大致样子了。彼季帕在排练前敲定了作品的文学内容和舞蹈基本样子,在排练时把他事先编好的舞段交给演员,然后再进行修改,所以排出来的作品

与编导的预期出入不大。这是舞蹈作品创作的一般方法。古典芭蕾是这样,早期现代舞(坎宁汉之前的现代舞)也是这样。中国的古典舞、民间舞、现代舞在编舞方式上也基本采用的是这种创作方式。

赵铁春也基本采用的是彼季帕的构思程序。在第一天进入排练厅时,他已经选好音乐和确立了作品的主题。只是这次排练赵铁春也作了一些新的尝试,即没有像通常那样事先编好舞段,然后交给演员。他让演员即兴,想从中挑选有价值的舞段。他在演员即兴时给了几个条件,如:四个演员是一家人;用汉族舞蹈的语汇;表现与“纸钱”有关的生命主题,但是,演员几次即兴他都没有找到中意的东西。最终他还是自己动手编创了整个作品,只不过是在排练场现编现排的。这说明,虽然赵铁春事先没有编出作品,但是在排练前,他心里已经有了一种审美意向,演员即兴的东西如果符合这种审美意向他才能采用。因此,总的来说,赵铁春构思作品的方式基本是彼季帕似的传统型。

乔纳森在走进排练厅时,内心是看不见作品大概样子的,这是因为乔纳森的作品是一种纯形式的东西,它没有文学主题,不按文学内容来结构,而是从舞蹈的审美出发,根据动作的内在关系来结构作品。他必须先从演员身上把作品所需要的动作语汇通过即兴引导出来,然后再根据这些动作来构思作品的结构、调度等。换句话说,编导对作品的构思是在引导演员即兴创编动作的过程中形成的。因此乔

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纳森只是带着一些创作的基本原则和方法进入排练厅。比如,他通过懂中文的助手,找到一些中文的诗词和曹禺《北京人》的台词。他打算让演员根据这些中文的文字来进行即兴(在英国他是用英文来引导演员的)。又比如:要保持舞者的个性,有独舞和群舞的对比等。但他也会根据演员的创作即兴结构,假如这段不错,就这么用了。因为作品的动作语汇是靠演员编创的,这些演员能够提供什么样的动作不得而知,因此,作品的创作过程有很大的可变性和偶然性。开始作品叫《寻寻觅觅》,在排练过程中由于曹禺的话剧《北京人》台词更能够比较好地引导演员的动作,因此原先准备的《声声慢》这首词根本就没有用上,由这首词而来的题目自然也没有存在的理由了。

二、演员和编导的功能

在《纸钱》这部作品中,编导赵铁春是创作的主体,承担了整个作品的创作工作,演员是编导意志的实现者,是表演者。编导决定了作品的表现内容、音乐、服装,编排了整个作品,包括作品的结构、动作、空间调度等。他也让演员即兴舞蹈,为作品寻找动作素材;他也与演员商谈作品的结构,然后,根据演员的一些想法又做了拓展与变化。演员提供的东西只是编导的一个参考,因为编导事先头脑中已经有一个比较完整的作品意向了,所以只有符合编导的想法才会被采用。否则编导就自己编。赵铁春与演员的关系还是属于一般舞蹈作品在创作中编导与演员的关系。

《北京人》的编创过程中,编导乔纳森和演员所承担的功能却完全不同。可以说乔纳森和演员共同创作了《北京人》这个作品。作为编导乔纳森提供了作品的创作原则;用中文的诗词和曹禺《北京人》导引演员通过即兴创编动作,但编导自己并不提供任何动作;乔纳森作品的动作语言完全来自于演员的编创,不管演员提供什么样的动作他都得用。选择的余地只在于用这几个动作或这段舞蹈,编导是在演员提供的动作基础上编排作品,决定音乐、服装。

演员的功能是在编导指导下进行动作语言编创和表演作品。换句话说,《北京人》的舞蹈动作是在编导的指导下,由演员通过即兴编创完成的,这样演员不仅要要求有表演才华,同时还要具备很高的即

兴编创动作的能力才能完成与乔纳森的合作。所以乔纳森来中国之前十分担心中国演员的编创能力。

三、舞蹈语汇的生产过程

我们看到赵铁春在编排《纸钱》时虽然采用的是现代舞的方式,但是运用的动作语汇,基本还是民族的。他把胶州秧歌的主要动律“小崑”作为作品的主题动作,根据主题的需要作了进一步的发展变化。胶州秧歌所特有的“拧、碾、抻、韧”的韵律特点成为作品动作语汇的基石。赵铁春为《纸钱》创作了几乎所有的舞蹈语汇,由于围绕文学主题创作,编导一人编排,舞蹈动作呈现出一致性的风格特点。

在两周的排练时间里,乔纳森用了比较多的时间来寻找动作。他用了两种方式:其一,根据文本编创动作。主要是根据曹禺的话剧《北京人》台词,辛弃疾的诗《村居》等文本材料,让演员用动作表现每一个字的意思,而不是一句话或一首诗的整体含义。其二,“即兴编舞”。让每个人用四句诗写一个自己的一个梦境,包括梦的发展经过,感受。然后让别人读,舞者用动作即兴表演。演员在编完动作展示时是边念台词边舞蹈。当演员再一次跳时即便不念台词大家都能根据他的动作知道他表现的是文本中的那一句,完全是一些非常具象性的动作。这与编导选择的文字材料有很大的关系,这次在选择文本材料时乔纳森特别注意了不同形象、感觉和节奏的文本内容的选择。文本材料都呈现出具象情节或具象的事物。文本中没有抽象的哲学内容,也没有朦胧诗,更没有理工方面的材料。换句话说,编导选择了一些可以用舞蹈动作表现的描写具体生活情节、细节、事物的台词、诗歌作为导引舞蹈作品动作语汇的文字材料。“梦”的即兴创编也是如此,演员们的六个梦:“跳楼”、“枪”、“蛇”、“鹰”、“衣架”无不是一些具体形象。演员在编完动作展示时是边念台词边舞蹈,当演员再一次跳时,即便不念台词大家都能根据他的动作知道他表现的是文本中的那一句,完全是一些非常具象性的动作。

由于没有文学主题的要求,作品的动作又是出自于六个演员之手,因此《北京人》的动作编创就像百花齐放,异彩纷呈。与我们通常看到的由一个主题动作的动机发展变化而来,有很强内在逻辑关系的动作编排有很大的不同。

四、结构作品的方法

赵铁春根据作品的主题内容来结构作品。在这个表现生命主题的作品中,我们看到的是一种家庭关系的存续;生命的涅槃;生与死的关联等意象。从作品中观看到一个家庭的人物形象(妈妈、爸爸、儿子、女儿)、人物关系、细节(撒纸钱)、肃穆的表情。

乔纳森从演员身上导引动作时主要是根据曹禺的话剧《北京人》台词和辛弃疾的诗《村居》等。作品创作的第二阶段是在演员创作的动作素材的基础上结构作品。编导开始对演员编创的动作素材进行重组、整合,使这些互不相干的舞蹈动作有机地联系在一起,成为一个作品。编导根据需要决定演员创编的素材哪些用于双人舞,哪些用于集体舞,哪些用于高潮部分。在决定了各舞段的衔接后,再来调整空间调度,队形变化,最后试音乐。以双人舞的整合过程为例:编导把选中的两位演员的舞蹈片断放到一起跳,首先对两个人的关系做了调整,有动静对比,两人之间的动作交流,在空间分布上、节奏上也做了修正,使舞蹈看上去不是互不相干的两段舞蹈同时跳,而是一段经过精心编排的双人舞。

有意思的是,当这些动作被编导运用到作品中的时候,仅仅用了演员根据那些文学作品的每个字创编出来的动作,诗词或台词中每个字所承载的具体含义都不复存在了,与诗词或台词所表现的文学内容毫无关系。这些动作就是一堆动作,没有任何具体的文学内容。乔纳森只是注意作品的整体构图、舞台调度,动作的张力、对比、节奏等纯技术问题,使作品看上去内在结构合理精美。他不关心每个演员的动作细部和表情。

五、呈现出的整体审美意象

走进赵铁春的排练厅时,我有很长一段时间是处于眩晕状态,因为赵铁春明明是民间舞系的主任,过去所有业绩和专业方向都是与民间舞联系在一起的,他用的演员也是民间舞专业的。然而在排练厅我看到的是一个现代舞作品正在诞生。有很长一段时间我只是静静地坐着,观察接下来发生的事情。在莫扎特《大弥撒》音乐声中,我看到了胶州秧歌的韵律和基本步法被运用;我看到了抛洒“纸钱”这个中国生死观念中特有的生活细节;我还看到了中国

人观念中的家庭关系和形象。我发现这个作品其实也有浓浓的中国味,只是变了一种表达方式,编导在用一种更广泛的方式传递着中华文明,传承着中国舞蹈文化。过去我们看到现代舞编导从中国元素出发创作作品,于是就有了《竹梦》、《水月》等。这次赵铁春让我们看到了来自民族民间舞编导的探索:在舞蹈语汇上打破民间舞的疆界,挖掘民间舞语汇的承载力、表现力,在题材上超越民间舞题材的范畴,寻找一个更广泛的世界。赵铁春谈到:主要是根据课题“起舞于动荡世界”的要求来选择主题的。他认为民间舞表现这个主题有一定的限制,所以选择了现代舞作为作品的表现形式。赵铁春说他在“舞蹈语汇上试图打破民间舞的疆界,挖掘民间舞语汇的承载力、表现力,在题材上超越民间舞的范畴,寻找一个更广泛的世界”。其实从民间舞到现代舞虽然只有两个字的区别,却跨越了一个世界,一个完全不同的舞蹈世界,完成这样的跨越是需要自我突破的勇气和能力的。

乔纳森试图在每个演员身上找到能使他以自己的特殊方式舞起来的東西,最大限度地保留了演员的个性,在作品的整合阶段,并没有过多地从动作上修整演员自己创编的舞段。甚至在演出服的选择上也让演员挑选生活中喜欢的衣服。不过《北京人》的演员全部毕业于中国古典舞系,然而在素材积累的编舞过程中,演员们都“隐”去了真实的自我,尽量用中国流行的现代舞语汇来解释文本内容。从动作属性上看,这群“北京人”说的“中式英语”也别有一番情趣。

综上所述,赵铁春的作品《纸钱》在“表现主题”创作理念的框架下,整个作品是根据主题来结构的。其创作过程着重于主题表现的深刻性,形象的生动性。在创作中以编导为主体;编导提供作品的舞蹈语汇;结构空框架;虽是现代舞作品在审美意象上呈现民族化倾向。

乔纳森的《北京人》追求“纯舞蹈”的创作理念,不再依据文学内容来结构作品,只有动作之间的逻辑联系;其创作过程注意作品的整体构图、舞台调度、动作的张力、对比、节奏等纯技术问题,使作品看上去内在结构合理精美;创作过程也是以编导为主体,但是动作素材部分是在编导的指导下由演员通过即兴编创完成的;审美上着重追求舞蹈动作自身呈现的某种意味,表现内容具有抽象化的特点。

结语

从对赵铁春和乔纳森创作理念的比较研究中我们发现他们最大的不同之处有两点:其一是作品的主题表达不同。赵铁春强调作品传情达意的功能,追求舞蹈的形象性。可以清楚地看到作品表现出的情节、心理揭示或情感外化。我们把这类作品称为主题类作品。乔纳森的作品没有文学主题,已不再关注作品传情达意的功能,只追求动作自身呈现的某种意味,只有动作之间的逻辑联系。表现内容的

抽象化、模糊化、不确定。现代芭蕾史、现代舞史中把这类作品称为“纯舞蹈”或“纯动作”类作品。其二是动作语言的编创方式不同。动作语汇的编创方式是受主题表达方式限定的。赵铁春《纸钱》独自承担了作品的舞蹈语汇的创作工作。乔纳森《北京人》的动作素材是在他的指导下由演员根据中文诗词和话剧台词即兴编创完成的。

(责任编辑:仝妍)

全球化背景下“东西方”现代舞蹈文化一瞥

——从“舞动无界”个案分析谈起

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【内容提要】本文试图对“舞动无界”(Dancross)这个项目的第一阶段编创活动进行个案分析,分别从三个方面给予解读:其一,两位编导对现代舞之“现代性”意义解读;其二,两种类型的编、导、演关系;其三,“舞动无界”的意义之一:探求“限制”中的“自由”。

【关键词】限制;无界;全球化;现代性

【中图分类号】J70-05 【文献标识码】A 【文章编号】1008-2018(2011)增刊-0016-10

有限无界——爱因斯坦

让我拥有明确的、有限的、能听我自己调度的东西,只要它同我的各种可能条件相符……我把自己的活动天地限制得越小,为自己设置的障碍越多,我的自由就越大、越有意义。

——斯特拉文斯基《音乐的诗学》

一位是来自英国,有着多元文化背景的印度裔著名中年舞蹈编导——肖伯娜·叶娅辛(Shobana Jeyasingh)(以下称肖导);一位是有着比较丰富的成长背景,相对而言“学舞”较晚的“学院派”著名青年舞蹈编导——张云峰(以下称张导);他们的任务是在一定的条件限制中分别创作出一个舞蹈作品。而我的任务则是观察、体验和研究他们的创作过程。

作为学者观察员(同一组的学者还有张萍,Paul和Janet),这次活动我有很多观察和思考的角度。在项目开启之初,项目过程当中,以及项目结束之后,我的所思所想也处在变化之中。比如:在第一阶段,我是一个幻想者,试图去想象“命题”创作这个限制对不同的编导有怎样的意义?去期待着他们用肢体语言来回答这个问题。在第二阶段,我是一个观察者,一个访问者,一个记录者,观察两位不同国籍、不同专业背景、不同生活背景、不同创作条件、不同年龄、不同性别的编导的创作过程,以及两组编创人员如何探求在“限制”中的“自由”,并通过和他们聊天式访谈探寻他们更多对舞蹈和对生活的认知。

我还喜欢记录下自己当下的所思所想,时时刻刻整理着思绪。在这个阶段我不想加入判断色彩,尽量暂时将判断力退避身后。在第三个阶段,我是一个思考者,而且有很多可选的研究角度。比如这个“舞动无界”(Dancross)的项目与亚欧基金会主办的“点对点亚欧舞蹈论坛”(P2P)的异同在哪里呢(如项目初衷、过程和结果)?如何体现“无界”的研究过程/编创过程的关系?当然,我更感兴趣的还有三点:其一,舞蹈编导与演员的关系。其二,两位编导迥异的文化背景、专业背景以及纯个人化的成长背景、心路历程和阅历积累对现代舞编创的影响。其三,编导以怎样的艺术创作介入社会,担当起一份社会责任等。

与编导的创作比较,对于研究者而言,也有着所谓“研究过程”和“研究结果”一说。我过去比较喜欢做“类群分析”,这种视角自然也会影响到我分析这个项目中的两个个案;我希望从中能找出一些特殊的东西,毕竟“个性”与“共性”的关系仍然存在。在中西方比较研究中,创作环境的日益全球化,或者在中国多元化萌芽的文化生态与英国多种族成熟的多元化文化生态下的舞蹈创作本身就是一个视角。

一、两位编导的作品对现代舞之“现代性”意义解读

现代性的英文为 Modernity,它是形容词 Modern

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(现代)的名词化,而现代化 Modernization 则强调现代精神的付诸实施。由于“现代性”这个词源源自西方,因此这个标尺自然带上了西方的价值观。从中文字义看,现代性是“现代”的性质,是“现代”的本质含义。文化艺术现代性的提出,基于社会组织结构、商品生产流通体系和社会精神气质的现代化。在这里,“中西方”这两位编导对现代舞的不同解读决不是“谁比谁更先进”,“谁比谁更现代”。而且在如今的全球化时代,“东西方”也只具有相对性,印度裔的英国肖导就很具代表性,很难说她是纯粹的“东方”或“西方”。所以,我更看重两位编导通过舞蹈编创表达着当下的自己对于“文化现代性”、“舞蹈现代性”的认识,包括精神和形态两方面的认知。让我们对舞蹈“现代性”的判定跳脱“现代即西方,传统即中国”的思维模式。

其一,“现代性”肯定个体价值,编导的自主性、开放的观念和反思意识对现代舞的编创来说都是至关重要的。两位编导对于舞蹈的认知都是独特的。在一次会谈中,我请二位编导用一句话概括一下自己创作舞蹈的原因,英国肖导表示,“我编舞,是因为我的经历”,张导感觉自己“不善言辞”,所以用“自由肢体语言更能表达自己”。或许这几句话本身就可以作为编导们独特个性形成的重要根基。那么,对于有着较强个人舞蹈风格的二位编导而言,怎样看待这个项目的“命题创作”自然成为了我所关心的一个焦点。换句话说,这是一个“主题先行”的创作。如今看来,“在动荡的世界中起舞”(Dancing in the Shaking World)这个主题对二位编导来说并没有影响到他们的编创方法。

肖导从演员磨合起步,她常常与不同舞蹈背景的世界各地的舞团合作,因此从演员自身所熟悉的动作语言体系入手,再赋予动作变化便是她最核心也是最有效的创作方法。这个特定的“命题”或“主题”并没有从一开始就进驻到编导的思考中。她是一位在全球化背景下成长起来的编导,对动作世界非常着迷,创作的过程就像在解答一个复杂的高等数学学习题一样,她的头脑中似乎构筑着某种数理逻辑,她一直在数节拍……一直在苛刻地要求演员们符合她的动作节奏、重力和质感要求。不过,这并不意味着肖导只对“纯动作”感兴趣,我清楚地记得在访谈和会谈中肖导对作品的描绘,最后阶段她将作品命名为《碎砾》(Detritus),动荡的世界意味着秩序

的打破,原本毫无联系的人或事物也因为“动荡”而发生着位移,发生着量变、质变,从而产生出新的秩序,新的关系。确实如此,无论是地震、海啸、山洪、瘟疫,还是战争、金融海啸、政治风暴……近年来,世界不得安宁;地球上的任何小角落都可能一夜成为全球关注的焦点,不同种族、不同信仰的人们也都可以瞬间缔造起新的联系。我并不想通过一个舞蹈作品寻求出任何社会学或政治学答案,但肖导的这个作品却能引发我思考:她不仅让陌生的演员建构起了新的动作联系,每位参与的演员也都发掘出了自身潜力的另外一面,她还使动作技术层面的考量之于舞蹈创作并非只是一种手段与技术支撑,或是一个全面而宽泛的体系,而是更赋予了其精神品质,甚至成为了内容要素本身,从而给我以强烈的视觉冲击和心灵震撼。

张导所选择的演员都是他非常熟悉的北京舞蹈学院青年舞团的优秀舞者,因此不仅不存在磨合的过程,反而会针对演员的肢体特色进行编创。巧合的是,“在动荡的世界中起舞”也刚好触碰到了张云峰从去年以来最深切的感伤,即与自己合作最多的舞者刘岩因奥运而受伤。风华正茂的刘岩是当今中国舞蹈界最优秀的青年舞蹈家之一,这个年轻女孩的不幸、坚强和毅力触动着张导,也令张导说服了刘岩在轮椅上起舞。张导从创意、形象,以及舞台画面入手进行这个特殊作品的编创,然后与演员合作探寻肢体的解读方法。在精神创作阶段他就有了比较完整的结构构思,甚至也酝酿好了这支舞作的名字——《最深的夜,最亮的灯》。张导平时话不多,不过他并不排斥对话与交流,相反他非常坦诚。在与张导的直接对话中,他谈到了2008年8月8日奥运开幕之夜。我明白了,“最深的夜”和“最亮的灯”也有一定特指,我能理解那种“全民盛世庆典”与“个人落寞伤感”的强烈反差,实际上,那天晚上我也经历着这种感受:因为那天是父亲的周年忌日。他的这部个体性的心灵解读的作品也深深影响并感动着我。

两位编导虽然创作步骤和创作过程迥异,但是也都有着共同点。他们并没有从动作属性入手去编创作品,这两个作品在现代性语境的表述上并未只停留在动作技术的表面,而是还有实质意义的文化创造力,使内在技术表现有的放矢,外在的技术表现具有较高的精神品质。在艺术层面、社会层面及精

神层面的表达上获得了有效的结合,使作品具有了艺术价值与深度。

其二,二位编导编创的“现代性”作品不仅有艺术家基于今日社会生活感受的“当代性”,还有基于所处地域的“本土色彩”,彼此之间融为一体。其实,“现代性”是与现代社会物质和制度环境相适应的一种精神追求,一种艺术的审美追求。当代艺术所体现的舞蹈家置身的是今天的全球化环境,面对的是今天的现实,他们的作品就必然反映出今天的时代特征。

肖导是一位印度裔的英国编导,她并非是土生土长的西方人,年幼时曾在印度进行了传统舞蹈的基础教育,70年代末,20岁左右的肖导去了英国、南亚等多个地方,开始进行多种风格的舞蹈学习,英国的舞蹈生态对她舞蹈观的形成有决定性的影响。英国舞蹈生态的一个重要表现,体现为英国当代舞蹈的兼容与平等,商业与艺术,传统与现代,经典与试验的动态平衡。与此同时,英国这个多种族聚居的国度形成了多元舞蹈文化的良性互动。肖导诸多作品的灵感都来自于当代族群的迁徙所带来的文化的冲突、渗透与交融。而英国当代舞文化和世界级的编舞大师威廉·弗赛斯则在舞蹈心态和形态上影响了肖导独特的舞蹈气质。

张导在90年代初期接触专业舞蹈前,有着较为丰富的基层人生经历,是当今“70后”、“80后”的青年编导中不多见的。现代舞蹈在中国落地的时候,中国还没有形成整体性的现代社会环境。90年代后,张导的专业舞蹈磨练过程顺应了整个时代整体性的现代性步伐。他在北京舞蹈学院接受的舞蹈教育主要是90年代学院派的中国古典舞体系。在创作上,由于现代意识的影响,这个建国以来再造的中国古典舞体系也发生着“现代性演进”,这是在西方舞蹈现代性模式的“冲击”与“回应”中形成的变化。从最初从动作的“形”出发,到从动作的“神”出发,再到从“形象”出发,张导尝试了许多种创作的方法。翻阅张导的创作履历,绝大部分作品大都与传统舞蹈意蕴相关。因此,无论是“身韵”的延伸或解构,他的作品常被归属为“中国古典舞”,尽管备受争议,不过,张导本人自己并不在意这种分类。不同于张导过往的诸多创作,此次的作品非常独特,它承载的“生命感受”让我感受到了一颗跳动在当代社会的心,是不容置疑的现代舞作品,有现代人文思维

的逻辑。《通天塔》片尾处的那行字:“最深的夜,最亮的灯”给予了张导最深的触动,影片最打动人心的地方正是它直面尖锐现实问题的勇气和魄力。现代性在中国的扩散,是从西方原发地产生“原发现代性”后,经传递和点燃扩散到继发地形成的“继发现代性”,其中的关键环节就是中国的“现代性自觉”。喜欢电影和中国当代文学,关注时事和社会新闻的张云峰一直就有着对于舞蹈现代性的“自觉意识”,这种意识栖身于原发与继发之间的时间差与结构变异的复杂时空里,在舞蹈形态和心态上他都有了自己的话语权,体现了一种更为成熟的立足于本土的现代性诉求。

当今世界多元舞蹈文化是东西方舞蹈艺术家共同建构的,体现了现代舞是一种现当代人共创的文化与共享的文化。由于文化理解和习惯用语的原因,中国、欧洲、美国对“现代舞”和“当代舞”的理解有所不同,当代舞(Contemporary Dance)是欧洲舞蹈家们对新创舞蹈的用语,跟美国舞蹈家们说的广义现代舞(Modern Dance)本质上是一样的,包括“现代派舞蹈”和“后现代舞蹈”等;中国的现代舞也是这个概念,而中国的当代舞更强调社会变革给传统舞台舞蹈创作所带来的变化,我们没有必要完全以西方的标准为参照系来模仿和照搬。对世界各民族的现代性来说,它既有共同的一面,也有差异的一面,没有统一的国际标准,这是因为一方面,现代性与社会进步紧密相连;另一方面,在传统社会中也包含着一些现代性的思维方式。一方面,现代舞作为现代文化的一部分,是人类共有、共创、共享的文化;另一方面,也会涉及到民族性和本土性的问题。扎根于特定的文化土壤,反映特定地域中当代人的感情,适当吸收本土营养的现代舞也具有真正的“现代性”。这说明,中国的现代性并非完全等同于西方现代主义在中国的推演,传统演进、中西融合等富有中国特色的舞蹈形态也不能被排除在“现代性”之外,关键要以“自觉”为标识。此次的创作对于两位编导而言有一个共性,即演员均来自于北京舞蹈学院青年舞团,几乎全部都是深谙中国传统舞蹈的青年舞蹈家。无论是肖导还是张导的作品,我都能发现传统舞蹈的一些因素渗透到了“新”的艺术形式之中。民族性、本土性与现代性彼此交织、互为表里。

中国的当代舞蹈文化不能游离于全球性话语之外,或是只成为在西方中心外围的“多元”特殊性的

一种表现。在世界文化多元化的趋势下,不仅中国的传统文化是世界文化的一元,中国的现代文化也应成为当之无愧的一元。民族文化认同不仅包括中国传统文化,也应包括中国的现代文化。毋庸置疑,中国版本的舞蹈现代性在社会进程与当代文化大繁荣的背景下有着更多的机遇与挑战。

二、两种类型的舞蹈编、导、演关系

舞蹈创作中的编导演关系涉及编导学和表演学的重要内容,这是舞蹈界的研究者不常关注的角度,过去的我更是从未想过要从这个视角来解读舞蹈创作。歌剧创作的灵魂人物是作曲家,话剧创作的灵魂人物是编剧和导演,舞蹈创作的灵魂人物则应是舞蹈编导。但凡优秀的舞蹈编导均身兼舞蹈情节或者情绪走向的设计者、动作设计和导演三种“角色”,三者都包括在舞蹈编导这个概念之中,如果舞蹈编导缺少上述三种品质中的某一种,他就不可能成为一位真正的舞蹈创作者。可见,舞蹈编导“编”和“导”的功能都不能被随意忽视。“编导”这个词隐喻着创造力,还包含着个性特征、审美倾向和人格魅力等。在舞蹈创作中,总体看来,有两类舞蹈编导,一类是以导演视角为主体的,一类是以演员为主体的。在不同编导的手里,演员所能发挥的作用和二度创作的能动性也是大大不同的。不过,实际上,这种划分并非绝对性的,往往都是你中有我,我中有你。这两种类型的舞蹈编导(或者说创作方法)都能创作出完美的艺术形象,但对演员来说,以演员为主体的作品更有二度创作的天地,也更能学到更多专业上的东西。无论是张导还是肖导,每天的排练过程,同样是交流的结果。编导与舞者之间的交流是实实在在的。

其一,以张导为代表的“演员融入编导的创作”:《最深的夜,最亮的灯》是以张导视角为主体的舞蹈创作,也是他为刘岩量身定做的。一方面,在正式排练之前,他已经有了比较明确甚至具体的意图,其中既有电影《通天塔》(又译《巴别塔》)给他的灵感,更有现实中刘岩对他的触动。不过,创作并非是一个纯理性的思维,任何构思也不用想得过于周密。正如张导自己所言:“现场编创跟当时的心情很有关系”,创作有很多临时的、动态的、变幻的东西。另一方面,张导与四位演员非常熟悉,即便是在现场即兴地创作,他也清楚地了解:李楠线条好,重心控

制稳定;武巍峰擅长舞蹈心理状态的演绎;汪子涵的动作速度快、力度好。在排练初始,张导没有对三位男演员详细地阐释作品构思,而是让他们直接进行排练,先从动作语言入手是不想让演员有任何禁锢,几天后,张导才开始全面跟演员阐释导演构思。张导希望他们“通过动作去阐述一种理解”,在动作中体验某种动作质感所承载并传达的“生命感”,可以说演员的表演是“演员融入编导的创作”。

当然,即便不明说,大家都清楚三位优秀的男演员只是这部作品最重要的“配角”,真正的主角是他们都很熟悉的好朋友刘岩,他们之间有舞伴关系、同学关系,还有编导与舞者、学姐与学弟的关系等,彼此之间都非常默契。可以说,他们都是刘岩最信任的人,可以让刘岩有安全感的人。因此我可以理解,刘岩受伤后的第一次正式公开舞蹈是和他们在一起。正式排练开始后,张导虽然已跟刘岩说明了整部作品的意图,但并未让她直接参与排练,而是叫她在一旁观看。张导说,“刘岩打心里需要舞蹈,必须让她做,虽然这很难,而且现在的心态也不一样了,需要更加冷静……”让刘岩在一旁观看也是有目的的,刘岩自己也表示有不同的感受,“平常不注意的,现在都注意到了”,“平时非常一般的动作,现在都有很深的感动”。进入排练后,张导一边编排,一边修改,以更符合刘岩目前的身体状态,由于身体限制,刘岩刚开始在把握气息上还有点“别扭”,似乎“只有胸口的表达力还行”,但她很快就借助轮椅扶手找到了重心控制的方法,也让她重新发现“手舞”的美丽和力量。

差不多三四天后,整部作品的雏形就已经形成了。而且这个时候演员们也都了解了作品的基本构思。这个时候,演员比较容易捕捉到角色感,也会去主动创作自己的角色,把握对角色的控制,会试图用肢体语言去解读导演讲述的构思。

值得一提的是,张导自己是一位非常出色的示范者,以至于观察他的现场编舞,会让人产生误解:他一定是早编好了,现场让舞者学习而已。实际上,这是对他最大的误解。张导既不是演员型编导(在自己的作品中担任演员),更不是专断型编导,他虽然不喜欢让演员“出动作”,认为那“不是自己的”,有点像“夹生饭”;但张导也很擅长和演员沟通,他让刘岩克服身心障碍,重新在舞台上起舞,他也可以利用演员们的舞蹈表现力,并激发出演员们的表演

潜力。张导说他十分喜欢这样的创作,因为这样的作品像他的孩子。

其二,以肖导为代表的“编导融入演员的创作”:《碎砾》(Detritus)是以演员为主体的舞蹈创作。演员对编导的激发是创作核心,与此同时编导也能激发出演员的创造力。这种创作方式可以称之为“编导融入演员的创作”。肖导的创作必须从认识舞者开始,更具体说是从选择演员开始,这比张导多了一个步骤。编导和演员都需要一个磨合的过程,中方的编导非常熟悉演员;而英方的编导只有短短的三到四天的磨合期。如果说,张导的创作是从一度创作入手的话,相对而言肖导的创作就是从演员们的二度创作入手。如果不是亲眼所见,我真的难以相信演员对于编创的激发能有如此大的作用。演员有他自己的品性和素质,但他们往往难以意识到自己的头脑中和心灵深处的东西。

作为编导,肖导十分尊重演员的创作个性和创作心境,但肖导并不对演员讲出作品构思,演员既不清楚自己的角色,也不清楚自己在下一步要做什么。不过,她却擅长启发他们的动作思维,调动他们的想象力,使他们了解自己,再突破自己。她使演员首先相信指导她的编导和助理,其次喜欢做他们所做的事。她让演员一遍又一遍地“近乎疯狂”地排练,当演员的灵感在奔放之时,她不喜欢从中干预;而当她对表演效果初步满意时,她又进一步进行力度上的调整,并开始设想舞台呈现。对于六位中国传统舞蹈出身的舞者而言,他们每个人的风格和潜力都被极大限度地激发了出来。实际上,排练现场演员的心理状态往往敏感而脆弱,尤其当演员们面对这完全陌生的编创理念和完全陌生的动作原理体系时。肖导十分关注演员的情感和情绪,并为他们创造良好的创作氛围。在她的引导、影响和强制下,演员的表演充满活力与创造力。肖导解放了演员的天性,使他们在创作上更大胆,更放得开了。

几天以来,编导适应着新的演员和身体,演员也适应着完全不同的发力方式和动作思维模式。无论时间上还是空间上,他们都需要彼此相互适应。肖导是一位善于调用别的肢体语言系统,加入自己话语风格和重音的一个人。无论是她熟悉的印度古典舞语言体系,还是其他任何一种不同动作原理的舞蹈风格,她都能应付自如。这几天,演员身体的变化是明显的,编导在与演员的沟通上也进了一步。他们彼此

间都包容和理解,不同的思想观念在身体动作的呈现上擦出火花。正如赵知博所言:“练习的过程是反复,反复就会产生变化——质变,身体变了,痛感也变了,感受不夸张,我在享受……沉浸在思考里……我的思想在探索中”。舞者和编导的关系体现得非常分明。肖导从演员们给出的动作入手进行变化,她在创作,演员们也在创作,她几乎不做动作示范!而是在助教身上不断尝试新的动作可能性。她提问,她思考,她指点,她在笔记本上构想……这或许也会让人产生误解:这种编创方式更能说明什么是“choreography”,或者“choreography”的过程。我倒不这样认为。这只是另一种方法和手段而已。

三、“舞动无界”的意义之一: 探求“限制”中的“自由”

“舞动无界”的创作“限制”是多重的,包括主题限制、时间限制和配组限制等。实际上,“自由”也是充分的,从创作的手段到创作的过程,以及动作动机、主题动作、作品结构、舞台表现、审美特色等,编导都是完全自由的。两位编导体现出的思维模式、行为模式和艺术模式上的差异,充分体现在整个过程中。中国张导组和英国肖导组完全独立,除了一次座谈外,几乎完全没有沟通。一周后,舞蹈作品都呈现出了基本概貌。两位编导对自己的作品也更加坚定。不过,经过不到12天的创作周期后,创作成果并没有完全呈现,只有一个“舞蹈框架”而已,灯光和服装在这个阶段几乎没有参与。真正的作品要等到2009年11月在保利剧场公开上演。

张导组有着得天独厚的“地利人和”的优势,他选择了与自己合作最为默契的4位演员,其中以刘岩为核心。而且也选定了创作主题——“最深的夜,最亮的灯”,甚至排练前的“腹稿”阶段就已经有了比较清晰的宏观结构,张导选择的几段音乐相对独立,音乐的情感也不同,因此自然就出现了作品的情感结构。他还构思好了颇具电影画面感的舞台形象:舞台上有一张4m×4m×3m的大方桌,舞蹈的主要画面由坐在轮椅上的女舞者与三位男舞者的肢体对话,以及心灵对话构成。舞者之间强调的是内心戏,肢体之间的直接交流较少。虽然张导认为小说里的“文字来得比身体更自由”,但他却不认为自己“擅长语言文字”,因此只能从肢体动作中去获得自由,好在“限制又是一种大尺度,而空间更是无限

的”,中国古典舞形态的身法变化也是无穷无尽的。整个创作中,张导突破了一个又一个的限制:虽然该作的创意源自于一部电影,但却为刘岩特别创作;虽然刘岩无法足蹈,但却阻挡不了她舞蹈的信念,更阻挡不了她对生命的追求;是的,我们每个人的生命里都已经、正在、或将要碰到“最深的夜”,而“沟通、理解和爱”却是我们心中“最亮的灯”,这束光永远在我们心中。我想这也是张导通过这个作品在每一个观众心里都建起了一座“通天塔”(沟通平台)。

肖导在创作作品之前只有一个大概的想法,一切也并不是明确,主题、结构都是现场产生的。她创作过程分为“磨合”(前4天)和“跨界创作”(后六到七天)两个阶段。对于肖导而言,中方的合作演员——来自北京舞蹈学院青年舞团的年轻男女舞者,相同肤色、相同语言、相似的舞动方式、相似的思维状态……这本身就是一种“限制”。肖导在没有见到这些演员时,构想的是男子六人舞,几天后在磨合中才选定了三男三女……这个阶段,虽然由于时间短暂,英国肖导组的中国演员们学到的不过是新式舞蹈动作语言体系的一点皮毛,动作呈现出比较杂糅的风格,像是“搭积木”,不一定能完全把动作的“质感”表现出来,但交流之路毕竟已经开启,而彼此的认知与理解,正是建立在这样平等交流的基础之上的。她有多种方法激发演员的动作想象力和身体适应能力,比如从现成作品的片段模仿入手,能够迅速了解演员的身体素质,以及演员的动作模仿能力和身体协调能力;再依托形象设计来开发演员

的想象力;这之后她会认真仔细地进行动作分析,通过对演员身体动作的力度、速度以及节奏进行修改、调整、配合等多种方式,来改变动作的运动轨迹和力效,并让彼此独立的动作产生联系,以便达到她所认为比较合适的效果;最后就是让演员们熟悉并完全掌握新的动作运动原理。肖导作品的音乐则很难听出差异……演员必须相当熟悉动作,在心中知道要强调的舞蹈的重拍在哪里。

肖导的创作有两个关键词:“旅程”和“张力”。“旅程”是她作为当代英国移民在舞蹈中不知不觉常常表现的一个核心命题,迁徙、漂泊、冲突、抵抗、新生、异地、家乡……等都是她作品中常见的角度。值得一提的是,这个看起来柔弱的女人却蕴含着一种深邃而坚韧的“张力”。她十分强调动力的对抗性,而不是动作的优美柔和。柔柔美美的女演员,斯斯文文的男演员在她的调教下都试图变成棱角分明的“角色”。她认为,“传统的美丽的肢体不能带给人深度思考”,“身体与空间是不和谐的,空间会给身体带来压力以及压迫感,因此在动作的质感上,她追求碰撞和摩擦的感觉,在每一个动作中,都可以看到因压力而产生的强有力的动势,因此,只有抵抗才能体现她所倡导的理念”。她强调,“碎砾”*Detritus*在作品中既没有褒义也贬义,而是一个中性概念。由于带来世界“动荡”的各种原因,各种界限被打破,可能会带来语言障碍、文化隔阂和沟通不良;也会带来语言交流、文化交融和沟通融洽。这个作品更强调一种重构的状态。

表 1 张云峰组的排练进程记录表①

时 间	编导:张云峰	备 注
第 1 天: 2009-5-12(周二)	编导现场编排,给其他三男演员示范,然后调整演员的动作,音乐稍后进入。刘岩在一旁观看。 刘岩正式参与排练,音乐稍后进入。这是她“伤后近十个月第一次舞蹈”,内心复杂。	演员之前四位演员已经确定。 慕羽采访刘岩、张导。
第 2 天: 2009-5-13(周三)	排练三个男演员的部分,刘岩在旁观看,泪眼朦胧。然后是舞者李楠的独舞部分。 李楠独舞部分合音乐。为武巍峰设计动作。刘岩在旁观看,若有所思。	决定帮演员刻盘,把音乐给演员。 慕羽第二次采访刘岩、张导。 并与李楠等交流。

① 由于两组编导同时创作,而且笔者也没有办法全程跟进,所以笔者的记录有所遗漏,仅作参考(部分资料来源于刘岩博客日志)。

续表

时 间	编导:张云峰	备 注
第 3 天: 2009 - 5 - 14(周四)	合音乐(大提琴/钢琴/二胡等);男子三人舞;李楠独舞;武巍峰独舞;汪子涵独舞。刘岩在旁观看,喝着咖啡……平静“审视着自己的作品”,任“思绪飞舞”。	舞美老师旁观。
第 4 天: 2009 - 5 - 15(周五)	男演员在舞台上舞蹈……编导仍然在舞台的左侧控制着音乐;编导再次告诉男演员他整体的理念,创作的过程也是他在寻找的过程,他在这个过程中不断的寻找他所要追求的。 下午,三个男演员一直在重复跳着第一段舞蹈,通过调整三个男演员,编导更多地再整理自己的思绪。	……
第 5 天: 2009 - 5 - 16(周六)	三个男演员开始舞蹈。编导坐在刘岩的右侧的地板上,静静地再次审视自己的作品。	……
第 6 天: 2009 - 5 - 18(周一)	作品基本结构呈现:三人舞 + 刘岩;三段男子独舞 + 刘岩;合舞等。	……
第 7 天: 2009 - 5 - 19(周二)	合乐。连排。 和武巍峰共舞的段落,刘岩乘着她的“新舞鞋”——轮椅,重复代表作《胭脂扣》中的招牌动作。这是她受伤近十个月后的一天……	区位设计:刘岩在舞台“中后区”。 慕羽第三次采访张导。
第 8 天: 2009 - 5 - 20(周三)	合乐。连排。	……
第 9 天: 2009 - 5 - 21(周四)	合乐。连排。	作品超时。
第 10 天: 2009 - 5 - 22(周五)	合乐。连排。注重动作细节。 基本创作完成。张导很主动地进行了删减,毕竟项目规定了 10 分钟之内的时间限制。不过,由于音乐的完整性进一步删减恐怕不太可能。我非常理解云峰。	编创的最后一天。 作品 11 分钟左右。 跟服装设计师也有了初步沟通,就等着和灯光老师商量了。
第 11 天: 2009 - 5 - 23(周六)	……	……
第 12 天: 2009 - 5 - 24(周日)	结束了为期 12 天的排练,两位编导互相交流了彼此的作品。	……

表 2 肖伯娜组排练进程记录表①

时 间	编导:肖伯娜·叶娅辛(Shobana Jeyasingh)	备 注
第 1 天: 2009-5-12(周二)	上午到达北京,下午开始进入工作状态。 How can I work with my body? 西班牙裔英国助教开始教舞者们学习弗拉门戈风格的动作组合,分三组练习,然后改变动作节奏。助教又选择一个作品片段,让舞者们逐个学习。	要从认识舞者、熟悉舞者开始。 青年舞团 5 女 4 男参与选拔。不过,最初肖导想创作一个男子六人舞。 慕羽第一次采访肖导。
第 2 天: 2009-5-13(周三)	在头天动作基础上设计舞者之间的关系。 Movement with idea 上午:让 6 位舞者以三种混合的意象编出一组动作,分别是: 1. 古代女子和现代男子的混合 2. 动物(比如狐狸)和书法家的混合 3. 武士和机器人的混合 不用进行戏剧性的设计,只需要提炼出动作形象,而且也不用追求传统美感。 在给出这些意象后,让演员自行编创 10 分钟,然后逐个展示;选择舞者黄冬梅的动作来修改(相对来说,黄的动作爆发力较强)。加强动作的锐力。其他 5 名演员构思托举动作。 下午:动作的发展。第一组动作 12 拍;第二组动作 2 个 10 拍;第三组动作 2 个 8 拍;第二组动作 13 拍;连接起来成为一组新动作。知博创作的动作结束加入“走动”(舞台调度感增强)。 两两分组。分别同时跳头两句和末两句。	青年舞团 3 女 3 男被初步挑选出来进行排练。他们分别是:赵知博、武帅、郭娇、孙锐、王磊、黄冬梅。 在创作过程,肖导的助教起到非常重要的作用,因为所有的动作分析都要经由助教的实践来协助完成。 整个舞蹈的编创其实是所有演员与编导共同努力的工作成果。
第 3 天: 2009-5-14(周四)	上午:两个男演员互动;所有人连接并熟悉头天的动作。	舞美老师旁观。
第 4 天: 2009-5-15(周五)	提问时间。分析、细抠每一个动作。 ……分析动作为主	肖导确定为 3 男 3 女六人舞。而且主题也基本构思为:打破疆界。 慕羽第二次采访肖导。
第 5 天: 2009-5-16(周六)	排练前的交流,希望可以解除一些因为国度和语言而产生的矛盾以及问题。……	……
第 6 天: 2009-5-18(周一)	ABCD 四组动作短句的千变万化,构成作品基本结构:四男托举一女;男子独舞;女子独舞;男子两人舞;六人舞;……男子两人舞;一男一女;三个双人舞等。	演员还不清楚作品整体架构。一个男演员生病请假。 肖导除了创作手稿之外,还带上了笔记本电脑,准备从专门的网站上下载音乐,并合音乐。 慕羽和相关演员交流。

① 由于两组编导同时创作,而且笔者也没有办法全程跟进,所以笔者的纪录有所遗漏。仅作参考。

续表

时 间	编导:肖伯娜·叶娅辛(Shobana Jeyasingh)	备 注
第 7 天: 2009-5-19(周二)	合乐连排,非常严谨,注重动作细节。 ……	……
第 8 天: 2009-5-20(周三)	合乐连排,非常严谨,注重动作细节。……	集体会谈。 慕羽第三次采访肖导。今天她还给我聊起了她 15 岁的儿子。
第 9 天: 2009-5-21(周四)	合乐连排,非常严谨,注重动作细节。肖导表示可能还要修改 4、5 分钟的作品。……	……
第 10 天: 2009-5-22(周五)	合乐连排,非常严谨,注重动作细节。音乐较难把握,演员们边做边数节拍。	编创的最后一天。 作品 5 分钟左右。
第 11 天: 2009-5-23(周六)	……	……
第 12 天: 2009-5-24(周日)	结束了为期 12 天的排练,两位编导互相交流了彼此的作品。	……

表 3 “舞动无界”Dancross 第一组操作过程总表——“限制”

	肖伯娜·叶娅辛(Shobana Jeyasingh) 和助教 Avatara Ayuso	张云峰
主题限制:“在动荡的世界中起舞”	《碎砾》 <i>Detritus</i> 没有褒义或贬义,而是一个中性词。	张导的作品则可以理解为在“危机”中求生存。
排练时间限制:12 天;	5 月 12 号至 24 号	5 月 12 号至 24 号
舞台时间限制:10 分钟;	5 分钟	11 分钟
演员限制:北京舞蹈学院青年舞团	舞蹈学院青年舞团的 6 位演员合作。他们分别是:赵知博、武帅、郭娇、孙锐、王磊、黄冬梅。	武巍峰、李楠、汪子涵、刘岩

表 4 “舞动无界”Dancross 第一组操作过程总表——“自由”

	肖伯娜·叶娅辛(Shobana Jeyasingh)	张云峰
作品标题 Title of dance	《碎砾》 <i>Detritus</i> ;创作最后阶段确立。	《最深的夜,最亮的灯》(The brightest lights in the darkest night); 创作前确立。
作品风格 Style	现代舞	现代舞
创作动机 Starting points (stimulus or original idea)	“疆界”与“跨界”	为刘岩建造“通天塔”

续表

	肖伯娜·叶娅辛 (Shobana Jeyasingh)	张云峰
创作方法 Choreographic device	“科学家”； 整体构思在过程中逐渐形成、完善。 助理编导进行个别动作的修改示范。肖导自己用不着去熟悉演员们原本的动作原理，而是从演员们自身给出的动作入手，进行力效方面的改动。	“雕塑家”； 整体构思 (overall structuring form) 早于排练形成，并在排练中不断完善。 自己亲自示范。
创作阶段	“磨合”、甄选演员； 肖导出方法，演员出动作； 修改、调整演员的动作； 联排。	分别为三位男演员创作； 其间也为刘岩创作； 联排、和乐、走台。
编导演关系 Type of collaborations (with dancers designercomposer etc)	以肖导为代表的“编导融入演员的创作”	以张导为代表的“演员融入编导的创作”
词汇来源与变形 Typical actions	弗拉门戈、芭蕾、当代舞、中国古典舞、中国民族民间舞等。	中国古典舞、现代舞。
动力关系 Typical dynamics	强调动作发力的力度、锐度、流畅度。	动作内敛
空间关系 Use of space	丰富	丰富
音乐选择	一般是特约作曲，音乐强调的是节奏型。	编辑音乐，强调旋律和音色。
其他	肖导非常注重作品结果，即灯光、服装的整体效果。因此，我们非常遗憾没有在这个过程中看到。	享受过程。

结语

通过此次的创作过程研究，我充分意识到，这是一个很有意义的项目，值得细细进行个案分析。但是，个案分析本身不是目的，而是要从中获得某些启示，从而超越个案分析。具体来说，观察、分析、思考、研究“舞动无界”这个项目，不是说要从两位编导那里挖掘出某种创作共性，或是用某种既有的东西方舞蹈比较的理论去套用在具体的编导上，而是

要从创作过程和研究过程中提出一些问题，一些假设，一些疑问，并试图给予解答。当然答案本身也许并不重要，至少没有这个过程本身来得重要。之所以本文的题目叫做——全球化背景下的“东西方”现代舞蹈文化一瞥，就是试图超越个案研究的一种探索。

(责任编辑：仝妍)

John Utans《水痕》与赵明《信任与不信任》

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【内容提要】本文以“舞动无界”项目中英国编导 John Utans 的作品《水痕》与中国编导赵明的作品《信任与不信任》的创作过程为研究对象,通过对两位编导访谈,以创作点评的方式对两者进行了比较分析。

【关键词】《水痕》;《信任与不信任》;舞蹈创作;多元化

【中图分类号】J704 【文献标识码】A 【文章编号】1008-2018(2011)增刊-0026-03

编导访谈:John Utans 认为,既然主题是不确定性,内容也就不一定传达故事,而是让演员充分感受到不确定性、不稳定性的存在。他说不喜欢固定的作品结构,舞者可自由地选择,甚至结局都可随演员的想法而变动,包括舞美灯光也都有了一种不确定因素裹挟在其中。关于音乐的理解,也表现出了随机性在里面,有时舞者不受音乐的控制,倒像是推着音乐行进。

他在创作构思中曾考虑到“死亡”的因素,但过程中会考虑到观众的接受程度。其实,每一位编导都会自然与不自然地设计出一定的结构,试图通过一种“细胞”的结合方式确定伴有他“大拇指的指纹”(创作意图)在里面。而在这个创作过程中,舞蹈很抽象,不知未来会发生什么,人却是很关键的。他很欣喜地看到了每一位演员的变化。

创作点评:John Utans 的创作过程是很有趣的,从演员类似瑜伽的热身活动到尝试变换每一组动作,尽情地演示着创作中的多种可能。他每一次排练时首先要抛出一个自己的框架或想法,随之又要试想打破它;有时会分成两组互相地碰撞交流。起初我看舞者,只是感觉他们的身体被引领着走,并从动作中看出了编导的情感世界很丰富、很细腻。但后来越发感觉到动作中蕴含着许多编舞者的思想在里面,包括人与事物、人与时间、人对生命……,却又不同程度地表现出人性的脆弱与伤感的一面。

作品中最具华采的一笔是“家庭照片”式的演

员集体伫立,站在中间的舞者不断地念叨着其他人的名字,而最后舞台上却只留下自己,其他的人相继离开,说到名字却没有,这种“只闻其声未见其人”常常会带给我们无限的伤感。编导希望一个偌大的空间里只有很少的人在做事情,此时所呈现出的那份孤独感,正是人性深处的感触与忧伤。

John Utans 的创作意图是对舞蹈内涵的建构以体现自我,其舞蹈形态带有鲜明的主观审美色彩。在这个舞蹈作品中,我们能看到他通过即兴对动作做到了适时适度的开掘,在保留了原有部分舞蹈语汇的同时,又发展了另一部分的舞蹈语言。事实上,舞蹈表演的创造过程常常不是一个严格的逻辑发展规律,往往是通过舞者的想象力、悟性等实现的思维跳跃性展示。因此,即兴是一种奇妙的舞蹈现象,它具有自由灵活、多变性的特点,极有利于舞者进入最活跃、最富于创造性的表演状态。即兴还能激发情感,使舞者能以饱满的情感状态去体验、去表现、去创造心目中的艺术作品。因此在作品中 John Utans 与舞蹈语言就成为了一种选择与被选择的关系,他尊重演员自身的创造,没有对其进行过多的干预,而始终以保持着两者之间对话关系的方式来支配这个舞蹈的整体创作。由此可见,他的创作思路在于寻求最适合表现自己的艺术手段来充分表达自己的想法。

John Utans 的创作风格,使我们清楚地看到了他不择地而出的创作动机与尽水之变的创作方法。其实,他的创作意图在前期的准备工作中已对整部作品的细节表现有了一个较为理性的设想,作品的

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情感语言也稔知于心,并在随后的排练过程中将其深深地融注于作品的内涵,也就是从自身的体会中将自我内在的情感调动起来,将对人生的感怀设置在个性化的言语之上,他以尊重自我的创作态度反映生活感悟的真实。以随心所欲的动作语言为基础,采用舞蹈解构的方式作为创作素材的依据,这是该作品得以创新与突破不可须臾的条件。

我以为,编创一个思想深刻的艺术作品,是通过释放出创作者生命的情感信息来达到的。他将舞蹈肢体语言手法不着痕迹地、细腻地施技于每一个细微的点上,使作品的表达意象得以一点点地凝现、交织、融会在一起,从而形成了作品最终的表现意蕴,突显出编导对作品的独立思考。John Utans 在寻找自我独特的感觉之中阐释着当下的生存状态,通过一些具体可感的创作使他内心告白协调在整个作品之中。他从整体上把握了舞蹈语言的层次表达,在编舞的同时又十分尊重演员主体多样性的需求,对舞蹈中的每一位舞者都倾注了细微的自我个性的体验,使一个个鲜活的生命个体在作品中呈现。因此,在这个作品中将此基调隐秘为一个心理变化的过程,他的创作风格突破了编排动作意义的范畴,他更像是一位引导者,成为让舞者思想畅游与追求和谐的一位导演。

二

编导访谈:赵明声称当初接到“舞动无界”邀请时感觉压力很大,在此次的创作之中又有一种回归感、松弛感与享受感。他作为职业编导看到了与 John Utans 创作风格上的差别,随即产生了许多思考和创作原点。因为两个截然不同的作品,将会显示出两种不同的艺术思维。“舞动无界”的题旨是“震动的世界”,它带来了许多人与人之间价值观的改变,谁也分不清谁是城市中的“病人”。编导是想通过作品感召真情,呼唤人与人之间的相互信任,只有这样我们才能往前走得更远。

创作点评:赵明的选题很有意思,这样的命题也说明了他对事物、人际关系的一种敏感度。编导的创作能力来源于或取决于思维的主动性和积极的探索精神,具有广阔性、敏锐性和灵活性的特点。赵明在这个作品中就加入自己的想象与理解,他琢磨着怎样才能把当下社会普遍关注的现象与形式融入作品,显现出一种“出乎其外,却又情理之中”的特点。

赵明曾说过自己编排舞蹈一般“不计后果”,比较自由地运用肢体语言,哪怕是很生活化场景的动作设计。这次他在语言形式上的创新跳脱出一般舞蹈语汇既定的表演模式,所展现的作品不是司空见惯的舞蹈语汇的简单搬移,而是经由外在形式产生出的新的舞蹈叙事变形的组合,使之冲破了原先舞蹈程式化的束缚以获得传达情感的新的力量。

作品最开始出现了一位戴口罩的不速之客,似某种传染病突袭来临之时,人与人之间的微妙关系表现为肢体接触与内心感受的双重变化。当这一个体最终湮没在了统统戴上口罩的群体之中(暗喻为一种不信任的符号),她拼命地想摆脱掉这种羁绊,进而作欲罢不能的尖叫状,虽只是戛然而止的一瞬,但令观众一下子想到了那幅现代表现主义经典画作——爱德华·蒙克的《嚎叫》,这里以一种带有强烈的主观性和悲伤压抑的情调,表现出内心的慌张、恐惧、慌乱、狂躁、撕裂,非常令人震颤。此时舞台上呈现出一种阴鸷色彩,一个个互相猜疑与遮蔽着自己的都市人,最终被那无声的呐喊所打破,又重新回归到了平静,这好像是一个人的梦魇。作品仅为那“信任与不信任”之间还未曾彻底清洗的心灵伤口留下了自由叙事的病历。

我以为,舞蹈创作一定不能使它与变化着的社会审美心理和习惯产生距离,而舞蹈编导需要在发现生活、艺术想象与作品表述这三方面能力下功夫。舞蹈手段最终的呈现是在丰富驳杂的、众多可能的解释中做出个性化判断,运用舞者间相互穿插的运动路线及相互制衡的控制力,将动作的抗击、冲突与阻隔等因素巧妙地与情态互为融合集结,以戏剧性的发展之势消解动作性质间的矛盾对立,即作品表演时间的设计是依据每一位人物的情节发展的需要,形成一个多层次、多路径并相互交融的表演状态。赵明正是通过这样的整体结构的推移,游刃有余地把握着“情动”关系,即情节与动作之间的处理,以个性化的方式言说着自身对当代社会中人际关系的理解与认识。

记得美国小说家菲茨杰拉德说过:“最高的智慧莫过于在自相矛盾的情况下仍能够发挥作用。”从这一角度来看,赵明将“信任与不信任”作为创作的语境,其内容表现方式是具有意味的矛盾冲突。也就是他将自己的艺术思想反映在作品上,并统一到个人的舞蹈创作追求之中,注重动作语言元素的

开发,通过许多动作语言中确定一个或几个使之足以阐述个体言说的动态特征,努力捕捉与之类似的语言,并逐步完善与作品主旨的契合,最终完成创作主体的形态构成。可以看出,赵明的编创风格着重表现的并非某种典型动作风格的一贯特征,而是以此为媒介表现他自身某种特定时期的感受,这份感受融进了他的文化思考,是他个人独特的心境情绪的物化,也是对社会、文化、生活的折射。我以为究其原因:一方面是因为他无法满足于原创力处于停滞状态以及出于对传统舞蹈习惯性语言的厌倦;另一方面,是源于他当下的思想认知与生存体验的融合,促使他困于表达的内心转而寻找可以准确表意的创作方式。

赵明这次的作品创作似乎有些剑走偏锋的另辟蹊径,他有意地打破传统舞蹈的动作模式,但并不意味着放弃舞蹈语言,而是以独特的表现手段借助“信任危机”呈现当代人的诸多困惑,即将他的创作放在“现在进行时”进行思考,追求一种现代形式感

很强的理念表达。作品中他将种种新奇怪异的动作,甚至是生活常态放置在一起以唤起观众的注意力,但也出现了动作语言流于单薄,琐碎的动作频频堆砌等现象。似给人以新的舞蹈视感与审美刺激,但过分强调形式因素而忽视与作品内涵的联系造成了指向性不明确,从而导致作品表述上略显不清晰。

结语

最后要说明的是,“舞动无界”应该是积极的、开放的。我们需要用活跃的思维状态,更加开放的心态去迎接舞蹈创作的多元化,最终也将融入到世界舞林的时代风潮之中。因此,舞蹈作为文化的活细胞必须在不断地追求新意中才能保持自身的生命力,在创造、更新下获得艺术生命活力的迸发。这也是我作为研究者的身份与编导、演员同步于此次创作之中感受最为深刻的一点。

(责任编辑:全妍)

破“戒”与破“界”

——论文化心理结构对舞蹈创作的作用与影响

全 妍

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【内容提要】在舞蹈创作中,编导和舞者是一个创作共同体。但是,在这个共同体中,由于每个个体在年龄、性别、文化背景、社会经验等方面的不同而存在着文化心理结构的差异性。这种潜在的差异性在舞蹈作品创作过程中发生着作用,并且会影响创作的进度及作品的最终呈现。文化心理结构的客观存在提醒我们:创作需要这个创作共同体中编导和舞者主动的双向沟通,打破各种影响双方对话的戒心与界限,通过文化心理结构之间的协调运动,共同完成一个舞蹈作品的创作过程。

【关键词】文化心理结构;协调运动;舞蹈创作;编导;舞者

【中图分类号】J70-05 **【文献标识码】**A **【文章编号】**1008-2018(2011)增刊-0029-04

一部舞蹈作品在未定型之前,是一个潜在的开放性的框架结构,这个框架结构的充实与具体化是靠编导和舞者(演员)共同来实现的。编导和舞者(演员)彼此间的种种差异,必然会导致对作品认知的差异,只要这种差异性没有脱离那个潜在的框架结构,那么它就具有合理性。关键在于如何有效利用这种差异性来完善舞蹈作品的最终定型。

因此,编导和舞者(演员)对作品的构成具有同样重要的作用。而探讨编导、舞者(演员)与作品的关系就必然要面对编导、舞者(演员)之间的文化心理差异如何影响作品形成这一问题。

一、文化心理结构与舞蹈创作

人类在物种进化和文化发展的过程中,由于种族、民族、风俗等自然和文化因素的不同与变化,形成了不同的文化心理结构。不同的文化心理结构直接影响着每个人的思维方式和行为习惯,形成了人与人的个体差异性。

在舞蹈创作中,编导与舞者(演员)之间一定存在着某种机制,依靠该机制,两者才有可能对创作过程进行角度、层面以及思维方向的选择,才有可能因其选择的某种程度的稳定性而形成其接受与表现的风格,这个机制可以称为人的文化心理结构。

从构成成份的性质来看,文化心理结构可以分成两类:一类是遗传的自然元素,其中包括气质类

型、生物性驱力等;另一类是在后天学习与社会实践中获得的文化元素,其中包括知识、经验、信仰、价值观等组成。当代文化人类学的研究成果显示,上述两部分在构建人类的行为模式、心理结构时表现为一种互动关系,其中遗传的自然元素作为人格构建的基础,对人类行为的制约是显而易见的。从历时性的角度看,人类作为大自然中的一个物种,其演化进程相对于日常经验来说,极其缓慢,在生物性方面几乎没有明显的差异,人的动机、情感、知觉模式的生物性质的变化几乎可以忽略不计;但若从共时性的角度来看,人群中的个性差异则又是明显的,虽然说这种个性差异及个性特征与生活经验有关,但先天的遗传类型也是原因之一。无论是编导和舞者(演员)之间、编导与编导之间还是舞者(演员)与(演员)之间,自然遗传因素之间的共性和差异性也同样显而易见。

比起生物性因素,文化因素的多样与复杂对人塑造的重要性更不容忽视。人类进化的各种生物性驱力都无可避免地受到文化、习俗不断地再塑和重整。在人类的所有行为中,不受文化支配的纯生物行为是不存在的。“舞蹈”从使用身体的角度而言是一种身体的纯生物行为,但为什么跳舞、跳什么舞和如何跳舞,则表现为各自的文化特性。也许各民族、各国家和地区的舞蹈都源于一种原始的需要,但文化已把这种需要塑造得千姿百态了。同样道理,

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人类在动机、情感、思维、知觉等方面的种种表现形态,无不是文化所塑造,这种文化对人们的心理塑造,就构成了具体的人的文化心理结构,因此可以说,文化心理结构是特定生物基础上的文化的内化。

文化心理结构是人类在物种进化和文明进步的实践过程中形成的,因此,一定的文化心理结构是在一定的实践基础上产生的,即马克思所说的“人化自然”^①的成果。人类改造自然的活动中一方面使得外在自然“人化”,另一方面也使得人的内在自然“人化”,这种内外自然的“人化”,无论是作为历史积淀还是作为现实内容,都在很大程度上决定了文化心理结构的具体形态。

舞蹈创作作为人的行为之一种,自然要受到文化心理结构的支配与调节。在以往讨论艺术创作的理论中,人们习惯于寻找某些单个的因素来说明艺术创作的具体状况,诸如世界观、思想意识、阶级或阶层地位、所受教育、知识水平、审美爱好等,这些单个因素在不同的社会背景下又被赋予不同的价值。而重视联系,重视整体,更应该成为我们研究艺术创作机制的出发点。从这点出发,我认为,上述诸多影响艺术创作的因素,不是作为一种外在的或无序、随机的力量起作用,只有将其整合为人的文化心理结构,作为整个心理系统的有机部分才能获得其积极意义。脱离这个系统,任何一个单个的因素都不可能构成一种接受行为。在舞蹈创作中,编导与舞者(演员)、编导与作品、舞者(演员)与作品、舞者(演员)与舞者(演员)直接发生联系的是其文化心理结构,编创行为是该结构的整体运作,而不是某个别因素的力量所能决定的,我们固然有必要顾及某些因素对舞蹈创作行为的较为直接的影响,但这样的论述只有放在文化心理结构的整体框架中才更符合实际。

二、文化心理差异在舞蹈创作过程的表现

舞蹈艺术的创作过程中,编导与舞者(演员)构

成了创作的共同体。这个共同体中,基于编导、演员之个体之间的文化心理差异不可避免地存在,这种差异性不仅存在于创作过程中,而且在创作过程的不同阶段会以不同的方式表现出来。我们可以认为舞蹈创作的过程就是编导、舞者(演员)文化心理结构协调运动的结果。

笔者就所观察的两组编创团队分别进行分析、比较,可以认识到舞蹈创作中存在的文化心理结构的差异性,也能看到这种差异性的变化如何协调并推动编导和舞者(演员)在作品最终成型时体现出一定的整体性,即作品的风格性。

(一) Kerry Nicholls 组:从国际差异到国际融合

对于第一次来北京、第一次和中国舞者合作的 Kerry 来说,这一次的“舞动无界”是一次难得而特别的艺术创作经历。她所挑选的舞者都是当今国内舞蹈界的“优质偶像”:孙锐(男)、武帅(男)、武巍峰(男)、王磊(男)、王亚彬(女)、赵知博(女)。而 Kerry 本人则是一位同时在教学、创作和表演领域经验丰富、表现突出的舞蹈家。她曾是伦敦当代舞蹈学校及拉班中心的教员之一,被认为是英国最优秀的现代舞技术教师之一。她曾在 1999 年创立自己的舞团致力于推广自己的编舞探索。

这样一个看上去强大的国际团队,所面对的文化心理结构之间的协调工作就复杂得多。这些文化差异中既有先天性的因素也有后天性的因素,有易于协调的,也有难以协调的。

首先是中西文化心理方面的差异,其中最为明显的是编导与舞者之间的语言差异对创作过程的动态影响。舞蹈是一瞬即逝的艺术,编导的指令与要求需要舞者第一时间用肢体反馈出来,如果中间隔着翻译,目标效果很难立即有效实现。第一天,作为旁观者的我可以感受到英国编导和中国舞者之间存在着—堵无形的墙。这堵墙表面上看是彼此间的客气、有礼貌的试探。Kerry 首先是通过基本训练和元素练习于一体的活动,试图协调彼此之间由语言、文

① “人化自然”是马克思在《1844 年经济学—哲学手稿》中使用的术语,指由人的本质力量所创造并为社会的人所占有对象世界。“人化自然”的概念是同马克思异化劳动的思想相联系的。马克思认为,自由自觉的活动(劳动)是人的类的特性,它通过实践创造一个对象世界而确证了人的类本质。但是异化劳动从人那里夺去了他所创造的对象,从而使同自己的类本质相异化。通过异化劳动的扬弃,废除了私有财产,人的本质力量的对象化所创造的对象世界才真正成为人化的自然界,人也成为实现了自己类本质的人。人化自然概念是马克思对 L. 费尔巴哈关于人和自然界相统一的原则的进一步发挥,马克思在论证这种统一时把劳动当作基础因而引进了能动的原则,克服了费尔巴哈唯物主义的直观性。马克思在后来的著作中不再使用“人化自然”这个术语,但它所包含的能动地改造客观世界的思想则得到保留和进一步发挥,成为马克思主义实践观的一个重要内容。

化所带来的陌生感和距离感。舞者们作为北京舞蹈学院“文舞相融”的优秀毕业生,也积极配合着 Kerry,大家努力克服语言交流上的障碍,在翻译的帮助下,尽量迅速、有效地捕捉 Kerry 的指令与要求。经过几天的磨合之后,可以明显感受到编导与舞者之间这种语言差异在不断消融,还有效调节着创作的合作氛围,引导大家接近最终的整体性——作品的成型。

其次是舞蹈运动生理方面的差异,主要表现为西方舞蹈运动方式与中国舞蹈运动方式的差异。Kerry 的身体展现出芭蕾和现代舞的扎实根基,有力度、角度、速度和质感,在创作意念上强调对空间的切割与重构,点一线一面很清晰。而六位舞者中五位背景是中国古典舞专业、一位是中国民间舞专业,其中只有孙锐有过相对丰富一些的中国芭蕾和现代舞的经历,其他人之前所接触的芭蕾和现代舞都非常有限,因此在动作质量上离 Kerry 的要求存在明显的距离。中国舞蹈的运动讲究含、腆、冲、靠,讲求拧、倾、圆、曲,而西方舞蹈注重线条、空间、重力、平衡,因此在动作的发力方式、流动过程和静止停顿等方面存在着显著差异。不同的运动习惯不仅体现在生理层面上,也影响到运动的心理习惯和思维习惯。此外,Kerry 的游戏式创作互动,既不同于中国编导的一般性编排方式,也有别于中国舞者的一般性排练意识,让舞者思想得到了一定的解放,舞蹈习惯有了一定的突破,推进了作品最终的整体性,并最终体现出舞蹈创作过程中编导和舞者的共同意义与价值。

(二)王玫组:从师生无间到同台共舞

对于占据主场优势,占尽天时、地利、人和的王玫来说,这次的“舞动无界”看起来主要是对自我的突破,参与表演自己编创的作品,打破编导台前台后之“界”。作为国内最优秀、最有实力的现代舞编导及教育家之一,同时也是中国为数不多的享有国际声誉的现代舞编导,王玫在创作中对肢体动作的深入探索和对现实生活的敏锐反应形成了她鲜明的个人风格,始终具有女性编导对于舞蹈创作的独特视角和细腻感觉。

如果说 Kerry 的作品是借助空间的切割与重组来呈现“舞动无界”2009 之“动荡的世界”的主题,那么,王玫的作品则借助对现实世界的阐释与表现来呈现“动荡的世界”这一主题。此次,王玫选择了

中国宋代大词人辛弃疾的词“却道天凉好个秋”为主题,选择了德国古典音乐家巴赫的音乐,思考了当代中国社会的现实存在。在演员的选择上,王玫钦点了青年舞团曾与自己合作过的演员邵俊婷,而其余三位舞者则是王玫亲自调教了四年的现代舞编导专业的本科毕业生。

这样一来,这一组的文化心理结构协调运动相对集中在编导和演员之间生活阅历和表演经验的差异,也就是说舞者能否理解与把握编导所要阐述的作品内涵。王玫出生于上世纪 50 年代,而舞者们则普遍为 80 后、90 后。其中三十年时间积淀下来的社会文化心理到生理的差距,势必影响到两代人对于“物是人非”的理解与解读。与 Kerry 的游戏式、启发式不同,王玫的商量式、换位式工作方法消解了师生间的距离感,有时编导与舞者之间已完全没有身份的“界限”,两者之间的文化心理结构的协调运动逐步融合在这个创作共同体之中。

此外,在王玫的身上,编导—舞者之间二合一的“特殊身份”让这种文化心理结构运动变得更加有意思。一方面,三十年的时间差让王玫拥有舞者无法比肩的成熟而丰富的生活阅历和深刻感悟,另一方面,三十年的时间差也让王玫不再拥有舞者年轻而健康的身体,用她自己的话来说之所以这个作品一直都坐在地上,是因为自己有伤站不起来了。于是,编导和舞者在心理、生理的彼此互补之后的同台共舞成为这一组文化心理结构协调运动的特别之处。

结语

表演艺术中,编导和舞者(演员)分别承担了一度创作和二度创作的重要工作,但是这两度创作过程似乎又被定义在排练与演出的两个时空中,这一点对于我们认识与理解舞蹈创作过程的实质是有影响的。长时期以来,在我们的舞蹈创作过程中,编导和舞者之间存在着一定的界限,编导“编”与“教”,舞者“学”与“跳”,而忽略了一度与二度创作实际上是一体的,导致编导和演员无法在舞蹈创作中擦出艺术的火花,双方各自站在界线之内,间离出一个影响共同创作的文化心理距离,从而影响了舞蹈作品最终的整体性——“风格”,它既属于编导、作品,也属于舞者。

在中西文化的交流中,双方在理论上是平等的,

任何民族自大或自卑的心理都不可取。往往这种自大或自卑来自于缺乏交流,互不了解,因此需要通过不断地、积极地、平等地对话与合作,打破中西文化之间的地理之界和心理之戒。这不仅有助于彼此树

立民族文化的自信心与自豪感,有助于吸收与借鉴他民族文化的精华,实现人类文化财富的共享。

(特约责任编辑:卿青)

中国舞蹈的个体性建构问题 ——“舞动无界”项目所带来的思考

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【内容提要】文章通过对笔者观察的中外两位编导创作过程及演员表现的不同,分析了中国舞者在创造性、独立性上的缺乏及其背后的教育及社会、文化原因,提出了舞蹈教育的个体性建构的问题。

【关键词】个体性;现代性

【中图分类号】J704 【文献标识码】A 【文章编号】1008-2018(2011)增刊-0033-04

一、个体性问题的提出

“舞动无界”是我印象中为数很少的一次中外学者和专业人员共同参与,编导和研究同步进行的大舞蹈交流项目。对于有幸参与其中的人而言,不仅获得了一次机会亲眼目睹国内外舞蹈家的创作过程,了解国内外舞蹈创作的动态和发展,更重要的是获得了一个特别的、比较的角度和参照,来认识西方,认识我们自己,同时发现新的问题。

说到中西方,其实这是一个特别大的笼统的概念。在一个文化多元和文化相对主义的层面上探讨舞蹈或者舞蹈的文化身份问题,对我们似乎还为时过早。因为,文化身份是一个比较的结果,并不完全只是一个文化系统内部自我的认定。这里就自然地涉及到一个文化系统内部的演进和接受传播的问题。而且这个认定也会由于认定所依凭的意识形态或文化理论的局限而不同。对中国的情况而言,晚清以后,中国社会的文化局面因为西方的影响发生过很多的动荡,交融和批判并行,而且变化很快,对于自身文化的认识尚处于一种有待深入思考和摸索的过程,尤其是舞蹈。也就是说,如果我们一定要从文化的角度上来看问题的话,差异和差距我们必须同时都要考虑。而我个人认为,从某种程度上说,也许谈中国舞蹈的现代性问题似乎更为迫切,谈中国舞蹈关于个体性的建构也许更为现实,这样会将文化差异的探讨推进到一个深入而非表面的层次。这

是这个项目带给我的最为深刻的启示。

因此,本文不把视角放在上述文化差异的层面上,而是从个体性的角度来观察本人所参与的舞动无界项目第三组的两个案例,记录所观察到的现象,方法,以及随之而来的思考,为大家提供一些具体的资料以及些许理性的思考。

二、项目第三组的参与人员和背景

第三组的两位编导是来自英国兰登舞团的舞蹈教师 Kerry Nichollas 和舞蹈学院的著名编导王玫。使用的演员分别是舞院青年舞团的6位演员以及舞院编导系的三名学生和一位舞团演员。有必要在这里提及各位参与者的背景情况。

Kerry Nichollas 与六位舞团演员,

王玫与三位编导系毕业生和一名舞团演员。

这个安排有一点与项目不完全吻合的地方,就是王玫老师基本没有使用舞团的演员(只用了一个),无论她有什么个人的理由和初衷,这个组合使得参与项目的结构发生了变化,即不是外方编导—中国演员;中方编导—中国演员;而是:外方编导对中国演员,中方编导对中方青年编导。

这种安排使得第二组作品可以看作是以王玫老师为核心和领导的集体创作,也就是说,它不是第一组舞者所呈现的相对被动的局面。这使得我们多了一个观察和思考的维度,或者说多了一个在中方系统内进行直接比较的角度:即 Kerry 的演员所代表

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的中国主流舞蹈观念培养的主要舞蹈群体以及青年编导所代表的具有西方现代舞启蒙的崇尚个体性的新型舞者和编导。这个我们暂时按下不表。

三、Kerry 创作及其触及的个体性问题

我们先看看这次英国编导 Kerry 所带来的作品《聚裂》(Cliff)的创作过程:

Kerry 采取的第一个手段是训练舞团演员了解和习惯她的动作方式和风格。这是一个对舞团演员而言巨大的身体和动作观念的碰撞过程,反之对 Kerry 也是一个了解中国演员身体以及所接受训练的方式。习惯了古典舞以及民间舞动作方式的舞团舞者需要扔掉看镜子的毛病,需要学会充分的意识到发力部位和重心移动,需要学会几个身体部位同时动作,需要关注动作间能量的流动,甚至需要如何在自己的空间之外不安全地跳舞,在身体极限中做动作。这是身体层面的挑战,而在观念层面,演员们也要挑战固有的美丑问题,还有显然是 Kerry 所带来的新的动作美学观念,动作本身的美学,而非表演角色的美学问题。这对只会使用身体表演的中国舞者来说也是一个挑战,也希望他们意识到这不仅是一个动的风格的问题,也是一个关于动作的理论问题。这里,动作使得人体本身在场,而非表演在场。这个训练的过程是花了一些功夫和时间的,也不是完全最终都达到了 Kerry 的要求。

Kerry 的第二个手段是给演员布置不同的任务,由演员自身发展出一共二十多个舞蹈段落的过程。这些任务分别是:点的独舞,线的独舞,用某身体部位做其他部位的动作;两人身体的应答,三人的游戏等等,这是一个互动的过程,是演员参与创造的过程。在这里,个体的动作质量和特点得以充分显现。这与以往演员只需模仿和传达导演动作要求的过程有着根本的不同,演员的个体性因此得以在最终的作品中留存。这个过程中又显现了一些问题,我相信 Kerry 的做法需要一个前提,对演员身体训练有一些基本的要求,比如会即兴和接触即兴,对基本的现代舞技术有相应全面的掌握。否则,她的这种创作方法不完全行得通。面对 Kerry 的方式,我们的演员确实存在一些问题,一个是演员无意中经常炫耀他们的身体技术,比如腿能抬多高,能控多久等等;而对动作本身所传达的质感没有意识,二是演员本身由于缺乏某些训练,使得 Kerry 的一些任务无

法很好的完成。比如一段关于集体的如同水的流动的任务,Kerry 要求六个人有起伏,一个人被托举,下来后一定要有另一个人上去,我们的舞者只能靠堆积姿势和商量彼此位置来完成。而显然如果运用接触即兴的方法,这个段落所呈现的丰富视觉和动感是很容易做到的,最终 Kerry 不得不放弃这一段。

第三个手段是对这些段落进行改动、取舍,在时间、空间和动作质量上进行调整,根据音乐连接成最终的作品。

这三个基本的过程总的来讲体现了西方当代舞蹈创作的一种普遍做法,也体现了自坎宁汉以来的当代舞蹈碎片式的充满机遇和偶然性的一种开放的艺术观念。Kerry 给演员们布置任务,让他们自己发展自己的语汇,同时又给他们训练,让他们在身体上和意识上打开自己并习惯新的动的风格。最后她在这些新发展出的素材中找出自己创作的方向。

这里有对美丑价值判断的重新思考;Kerry 说,这种当代舞蹈创作的开放性,碎片式的,拼贴的方法,在她个人动作风格以及音乐风格的统驭之下,呈现出某种模糊的意义空间。Kerry 的极端超出个人空间的动作方式,在控制与失控的艰难平衡中间,在无限紧迫的动作和节奏中间,将当下的人体置于一种不可遏制的积极的忙碌中,显现了后现代社会人的状态,但其中的六个个体又呈现出个人不同的方式,使得彼此之间有了相对的独立性并发生着各种关系。Kerry 个人的观点因为这种关系得以体现。

Kerry 的创作方法同时也涉及到对演员的要求。其中重要的一点是:一个当下的舞者应具备怎样的身体和思想修养,不仅是身体技术的掌握,而且要具有一定的创造性,不仅仅是一台供编导使用的舞蹈机器,而同时要体现个人对作品的贡献,个人对舞蹈,对动作的理解和开阔的视野。

这暴露出我们演员存在的问题,也可以说是我们舞蹈教育存在的弊病,我们由此可以有很多的角度可以进行深入地反省。

因此,表面上我似乎更多地表露出对 Kerry 创作的技术和手段的充分好奇,而事实上我发现,Kerry 的创作过程中不断地在触及她个人已经完成,而中国主流演员还没有意识到的个体性问题。关于舞蹈的美丑,关于各种动的方式,我们的演员只是接受既有的传统观念,缺乏自我对舞蹈本身的独立思考 and 判断。

在王玫的创作队伍里就没有这种问题。她的演员的美丑观,动作观,所呈现的动作质感和精神品质都跟舞团演员不同。在这里,可以略微看到在中方内部新的观念与主流之间的冲突。

四、王玫的创作所直击的个体性问题

王玫和她的学生们的作品是一个表现性的作品。人物处在一定的情境中,在巴赫密集的、回旋的音乐节奏中建立起一种表达。动作的风格与 Kerry 的作品完全处于两个极端。Kerry 的作品中演员不可遏止的快速的大量的运动,而且动作都是大幅度的,变化多端的。王玫的舞者相比似乎是一种静态的动,整体的身体状态——“坐在地上”制造了一种巨大的限制和传达冲突的可能,细微的不断重复的身体局部在音乐的空间和节奏当中编织内心的狂澜。表面的静和重复反衬的是内心巨大的力量。这种冲突是一组群像,一个集体的状态,一群一样无奈、压抑得近似木讷却而又焦灼的人,坐在地上从没有起来过。然而从他们身体的摇晃中,膝盖的抖动中却让人感受到不屈的不断涌动的力量,仿佛冰山下的潜流,澎湃着汹涌。这像是一种较量,也是一种应对……还有悲壮的滋味,让人眼里发酸。

王玫的工作方法就像种下一颗种子,然后看着它一天天长大,直到最后成为一棵树。每天都看他们几个人在一起琢磨着细节的设定,动作的取舍,拍下来,再研究,再试,再看。非常精细地一点点发展。这也是一个集体创作的结果,但这个集体创作是为了那个情境中的特定形象,因此演员个体的特质被排斥在外的,作品里看不到彼此独立的个体,这个个体是作品之外王玫对周遭环境的一种关注、一种判断和一种态度。在 Kerry 的作品里,可以看到不同质量的六个个体,他们的动作质感完全不同,而彼此的关系则浮出水面,体现在类似的动作节奏和空间概念里,它让人联想到后工业都市里人的状态和之间的关系,Kerry 的角度也因此而得以呈现。因此,这两个作品简直就是两副画像,一个画出了西方当代社会里人的状态和彼此的关系,另一个是中国当下社会的人的境况和彼此的关系。

王玫是中国舞蹈界为数不多的真正清醒的现代舞编导,对于所有成熟的或还在摸索中的现代舞者而言,独立、自我都是他们个体生命以及个人艺术存在的理由。但在艺术上真正能够建立起自己的表达

方式、风格或者说体现自己的独立,并不是每个中国的现代舞者能够做到的。王玫是其中能立住自己的少数现代舞者之一。她被看作是现代舞领域的一面重要旗帜。她在现代舞圈子里的地位怎样并不重要,重要的是王玫为中国的现代舞提供了什么?恰恰是在这一点上,王玫体现着她独立的价值观:一种直面生活的态度,坚定地用自己的眼光和舞蹈解剖社会,透视人性。在她的作品蕴籍着一种强烈的斗争精神。她的作品绝不是内省式的感悟,而是急风暴雨般的抗争。这在她特有的动作方式、动作节奏中都能强烈感受到。她的作品常常用料极简,但其中蕴藏的能量十分强大,快速的重复是她积累和传递能量的方式。她的激情、她的气魄、她的锐利都尽显其中。而这其中最可贵的就是她对现实始终敏锐并能回应的态度,始终忠实于个人思考的勇气和自信。

而参与创作的几位青年舞者也完全没有在 Kerry 那里出现的关于美丑的价值问题,关于身体的传统方式问题,他们完全倾注在一个积极的创作氛围中,没有任何炫耀技术以及习惯性审美的限制。这是为什么我们能够得以多出一维看到主流舞蹈界突显的“个体性”缺失现象。

结语

也许对于西方人而言,因为一直有着强大的理性传统以及工业革命以来对理性的巨大反省,个体性的建构已经是一个发展的结果。而对于处在一方面承载着几千年的封建传统,又一方面被全球化裹挟着发展的当下中国人而言,个体性的建构依然还是一个需要认识和有待完成的话题。具体到中国舞蹈界:

首先,中国的“当代舞”概念与西方就有不同。在中国当代舞蹈是一个模糊的提法,有时为了比赛分类的需要,将不能放在芭蕾舞、民间舞、古典舞、国标舞之外的舞蹈,统统归类到“当代舞”这个莫衷一是的类别里。有时指军队舞蹈,有时又指所谓现实题材的舞蹈。总之,当代舞蹈没有西方“当代舞”所蕴含的前卫的实验的批判的精神。

其次,中国舞蹈界不是一个以创作为核心的体系,而是一个舞种表演为核心的体系,因此导致了技术至上的问题。

再次,舞蹈作为艺术,很少体现艺术所具有的批

判性,独立性,更多体现的是艺术为政治服务的工具性。这样,大多数的中国职业舞者事实上还处在一种蒙昧的状态,要么是一架被技术切割得精确的舞蹈机器,要么是人云亦云的行业应声虫。

从 Kerry 的创作中,我似乎更多关注的是她的创作方法即艺术层面的问题,而对王玫老师的创作更多涉及的是她独立的眼光和批判精神,即精神层面的问题。其实这两者恰恰以不同的角度碰触到了同一个问题。Kerry 的创作过程触及了她已经完成,而中国主流演员还没有意识到的个体性问题,王玫则作为少数的中国舞蹈的觉悟者直接描述甚至批判

了这个问题,所以最终这个项目在我眼里突显的核心问题就是中国舞蹈及舞蹈界如何走出集体性的状态,中国社会如何营造一个崇尚文明和民主的社会环境。我想,王玫的个体精神建构以及 Kerry 的技术方法以及背后所承载的理念都可以从不同层面对到这个话题起到积极的推进!

文中所引英文材料来自 Dr. Emilyn Claid 为该项目所做的记录,在此表示感谢!

(责任编辑:全妍)

“巴别塔”依旧

——跨文化舞蹈创作中的动作发生和文化转义

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【内容提要】本文以舞蹈编导赵铁春和 Jonathan Lunn 在 Danscross 项目的创作过程作为观察对象,通过两个编导寻找动作的不同方式,来阐述他们作品形成前后的共同现象——文化转义。尽管两个编导都通过非本族的文化元素来激发自己的创作,但“交叉互融”(CROSS)的结果依然带有鲜明的自身文化特征和个性。本文借助《圣经》中“巴别塔”的典故,譬喻跨文化舞蹈创作中编导由动作语言方式的不同而反映出的思维差异。

【关键词】音乐文本;文学文本;动作发生(Physical Response);文化转义

【中图分类号】J70-05 【文献标识码】A 【文章编号】1008-2018(2011)增刊-0037-02

一、启发演员动作

赵铁春播放莫扎特的 C 小调弥撒曲,让演员根据内心感受来做出相应的动作。

Jonathan Lunn 先后用唐代诗人柳宗元的《江雪》、当代作家曹禺的《北京人》片断、宋代词人辛弃疾的《村居》、当代诗人徐志摩的《别拧我,疼》来启发演员动作,并要求演员只对文学文本中的字做出反应(PHYSICAL RESPONSE ON WORD, NOT MEANING OF SENTENCE)。

二、作品的组构方式

赵铁春心里先有了“纸钱”作为表意的核心物,从意义到形式,根据女演员做出的汉族民间舞蹈胶州秧歌“小嫚扭”作为动机,发展、寻找明确具有指向性和寓意的动作,调度、动作质感(心里的劲儿)和意义有直接关系,意义在动作编排的过程中就产生了。动作和意义是共生的,比如:四人调度和“家庭”概念的一种内在联系。整个创作过程中,音乐文本一直作为动作发展延续的情感主轴。

Jonathan Lunn 的创作有几个步骤:1. 演员根据文学文本出动作;2. 将不同的人不同舞段打碎重组,出现调度画面;3. 与 2 同时进行,选择音乐试效果,确定不同舞段的音乐;4. 最后组合各配乐段落,形成完整作品。文学文本是进入、启发动作的途径,

动作的指向性也很明确,但接下来会被赋予另外的环境,比如音乐,便产生了其他意义。

三、对原有文本意义的抛弃和再生的意义

16 世纪宗教改革之后的作曲家将弥撒曲作为一种创作形式,并非像亨德尔那样全心奉神。在莫扎特的轶事中,《C 小调大弥撒》(C minor Great Mass, K427)是他写给自己的爱情和婚礼的礼物,已经改变了这种特定音乐形式的宗教意涵。在 Danscross 的创作中,赵铁春直接在《C 小调大弥撒》的女高音独唱(Soprano Solo)部分中进入自己的情感体验。莫扎特是把对上帝的祷告转化为对自己爱情的歌颂,赵铁春则把一个天才作曲家为自己写的爱情赞歌转化为汶川国殇的悼念,和中国文化中代表死亡的符号——“纸钱”直接对位,这也可以说是和弥撒曲中的安魂曲形式直接对位,但已经脱离了莫扎特音乐文本的原义。同时,编导对“纸钱”也通过颜色的改变进行了意义转化。在中国的民间(不是政治与革命),红色代表吉祥,只有婚礼的喜事才用,死亡的丧事是用白色的,纸钱本来也就是白色的,当纸钱由白色变为红色之后,一种对死亡情绪进行升华的意味就表现出来了。在这个过程中,胶州秧歌中的“小嫚扭”就是外化出来的心态,是有寓意的。在民间,胶州秧歌中的小嫚儿是活泼的角色,一

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般编导在运用这个动作素材的时候也会利用它的速度表现轻松俏皮的情调,在《纸钱》中则被赵铁春拉长了表现时间,出现了不一样的意味。

Jonathan Lunn 要求对文学文本意义的剥离,之后在动作重组中配上相同质感的音乐,使动作意味发生变化,犹如我们从日本的文字中仍然可以看到中国文字的影子,但它已经承载了另一种文化的意义。所以,他的这种做法隔离了文学文本构成的形象、意义和意境韵味,实际上已经是在消解中国文化中最为核心的艺术精神。

四、文化的惯性

Jonathan Lunn 在英国用莎士比亚的文学启发演员,因为那富有画面感,在中国用中国的诗词也是这个道理。中国演员可以在自己熟悉的文化经验里生发动作。但是,语义的转化同样发生在文化内部,演员对不同历史时期的文学语言的理解是不同的,古典文学语言和当代文学语言的呈现方式是有差异的。

演员对“字”做动作的方法是去意义的,但演员在中国文化环境中还是要理解那个字的指向。“能指”和“所指”在这里产生了。现代白话有很多无意义的助词,演员在《北京人》的对白中寻找动作会感觉到难度大,古代诗文简约实在。对于当代简体的“檐”和古代繁体的“簷”的差别,有演员就发问:屋檐不是木制的吗?怎么会是竹字头?最后他在动

作里,用“双手搭凉棚”来表现。这就是字形对于动作的影响。“在”字用“栽”和“载”等动词来体现;“蹭”用民间舞蹈的“拔泥步”来表现“蹭蹭蹭”的感觉。这充分体现了中国文字学中象形、谐音、会意等构造原则对中国演员的影响。

这种文化的熏染同样使中国之外的编导和学者能够感受到中国男舞者身体里含有“刚柔并济”的风格,这是西方演员所不具备的素质。

结语

因为巴别塔而获罪于上帝之后,人类在语言和种族的隔阂中无法沟通,当人们希望通过情感和艺术的形式来抹平交流的鸿沟时,我们依然会发现不同文化背景下的价值判断所产生的错会和误读构建了另外一座巴别塔——这个不同思维方式碰撞后所映射出的镜像,构成了全球化中文化交流中的景观,也为保留多元的文化样式提供了有效机制。这在舞蹈创作中也是如此。

当舞蹈编导们穿越文化载体和遗产的时代和地域界限,去寻找创作灵感和材料时,他们把形式的意义发挥到最大,也许没有了西方的、东方的、古典的、现代的界限,但是我们依然能够看到流动于身体的文化印记,它会在文化交流的过程中起着至关重要的作用,标示世界存在的多样。

(责任编辑:全妍)

“不确定性”和“确定性的可能”

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【内容提要】本文用“不确定性”和“确定性”的视角来传达作者对编舞过程的细腻观察和敏锐的感受,并比较两组编舞的不同工作方法中带来的不同的动作世界、视觉世界和生命世界。强调了编舞过程存在的意义以及所有参与人员对作品的影响和对观众带来可能的导引。

【关键词】不确定性;确定性

【中图分类号】J704 【文献标识码】A 【文章编号】1008-2018(2011)增刊-0039-02

编舞是一件有趣的事情,有时候走进舞蹈教室,一切的计划都有可能改变。舞者、编舞家、观者、环境、偶然因素等,都促成了编舞的无限可能。身体语言到底能够传达多少编舞的思想?能够传递多少舞者的思考阅历?编舞是“设计”视觉还是以舞言事?是空间游戏还是思想角力?编舞在被神话,编舞过程在被忽视,编舞家的责任在被模糊的时候,“舞动无界”把一切重新提到一个限定空间来讨论、观看、思考。

编舞中,舞蹈语言汇成无数未知的密码,构成舞台和观众之间的迷宫通道。最终在观众面对作品,编舞面对观众的时候,作品本身的阅读只剩下了猜测,观众个人化的解读,编舞的解释,作品的内涵最大化,信息最大化,开放性交互的最大化。作品的创作过程一直被人忽视,创作的乐趣,过程的突变,方法带来的结果,每个艺术家个性在作品中的魅力,舞者对于陌生观念的身体理解,在不同工作方式中的身体回应,编舞过程本身就是一个大作品,包容了诸多进行时态的变化、交流、挣扎、怀疑,以及动作所掩盖的真相。

观看编舞是另一件有趣的事情。仿佛观看一个破茧化蝶的过程,发现昙花一现的美丽。

我和香港演艺学院舞蹈学院院长 Dr. Anita Donaldson,中国学者金浩一起经历了澳大利亚编舞家 John Utans 和中国编舞家赵明的创作过程。限定性创作时间:两周;限定性命题:动荡的世界;限定性的舞者:青年舞团;限定性的创作环境、学者的“参

与”、限定性的演出。在规定的时间内,所有的参与者在限定中思考,舞动出某种极限,突破某种极限……

“不确定性”在于舞者、灯光、音乐;在于舞者和舞者之间的关系;舞者和空间的关系,“不确定性”也意味着整个创作过程的不确定性,就像 John 自己在第一次的排练时所言,下次来的时候,这一次的结构、顺序全部打乱,也不是没有可能!建构、结构、机遇在未知中。而这种不确定性,也许是种不安全感,也许是声东击西的出乎意料。在 John 初期排练中,只言片语的舞段里,有繁复的动作织体,细密的动作结构,一切看上去很美。偶尔也有在动作流畅上有一些小瓶颈。John 有很强的方法论,极简的手法,也就是用最少的动机素材,以更多元素的介入(声音,语言,方向,空间,速度等等)去挖掘更多的动作可能性,由此产生出的戏剧意义总是令人意外。排练的现场,这种“不确定性”呈现出的却是温和,安静,每个人都愿意沉浸在纯粹动作的世界,在音乐的唱和下,在每种元素介入时产生的变化中,大家经历着意外的乐趣。

每个舞者进行即兴实验,每个人都是一次冒险。展示自己舞段的时候,大家都很享受这个过程,John 曾说每个人的独舞就可以完成整个作品了。有时候纯粹的美,在某种气场下,那种在“那一刻”的,偶然的,不可复制的情景下,动作本身完善了一个独立的世界。中国舞者身上的独特气质,他们处理动作很浪漫,很感性,抒情的方式也在影响着 John。舞者

【作者简介】刘春,男,中国艺术研究院舞蹈研究所副研究员。

和编舞之间的互动,不仅仅是动作的相互影响,编舞的观念引导,更有两者之间文化背景的互动,欣赏和碰撞。

John 的排练一直有音乐。John 充分利用了舞院的音响设备,弄个播放列表,全天的音乐不间断,形成了一种音场,品味也比较杂,电子、氛围、独立、流行、灵歌、摇滚、民谣、百老汇……他也不刻意地转换音乐,有时候舞者们演示自己的即兴舞段时,音乐顺序播放,看每个人的运气了,音乐情绪不一样,没准能碰到称心如意的,没准和动作在一起比较搞笑,这也是某种不确定性。其实从排练的每一个过程,看似随意的情节,手段的尝试里,其实都已经是编舞阴谋的一部分了……

赵明和柳宁很长时间把舞者们固定在一个空间里,尝试集体性的接触,空间的挤压,对抗,感应。不象 John 那里的舞者,开始的尝试都是个体性的动作实验,大家保持着距离的空间对位,最多是三对双人舞的亲密关系,没有那么紧张。同样是六人舞,赵明和柳宁一开始就处理六个人的空间关系,情感关系,社会角色,包括生活动作的节律化,呼吸的放大,人物动作关系的分解组合,聚散,个人和群体的空间关系,看上去好像一些重复的实验,训练,其实很难。

相对于 John 来说,赵明和柳宁突出的是“可能性”,这种可能性是不确定的。生命有不同的结果,不同的可能,就像一个故事本来可以有着不同的结局。赵明的创作过程就是在尝试不同的结局。象罗拉快跑式的环形叙事,每一次故事都会回到原点,然后有不同的结局。创作者使用了道具,口罩,相同的动作,相同的场景,面具在一个人身上,面具在一群人的身上,形成不同的语境,也产生了不同的意义。在这个过程中,如果有某个因素发生变化,导致整个结局的截然不同。柳宁一组的动作实验里,一直在尝试人与人之间的恐惧、不信任、

不稳定,动作急促短板,很少有舒展性的动作。强调动作棱角、细密多变、节奏化、呼吸化的动作特性和结构来传达复杂的人物关系、人物之间的空间

张力和压迫感。在一片恐慌的气氛当中,我们开始疑问,我们在害怕什么,我们是否一直生活在忐忑不安之中……有些场面象蒙克的“呼喊”,平静死水中一声尖叫。

对于这些动作性极强的舞者来说,要求生活化的体态,戏剧性的张力,比起让他们完成高难的技术还要困难。而且,柳宁在第二天就开始要求一些细节动作的精准,教室里一直没有音乐,回响着大家数八拍的声音,八拍,十拍……柳宁在每一个细节,每一个场景上推进。每个场景呈现出的都是人与人之间的不信任、危机感、冷漠、自扫门前雪。有趣的是,柳宁通过这种不信任的场景,其实是在建立舞者之间的信任感,动作之间的默契。不过这些年轻的舞者,每个人个性十足,很有角色感,他们的乐观,积极的尝试,甚至一些无厘头的表演,让整个的创作走向可能会出现某种新的色彩。他们比起 John 的舞者,更像是一些性格演员。

是结果,还是过程,对于舞者,对于研究者,对于编导来说更有意义?

从 John 的创作来看,他显然不是一个决定论者。偶然性的成分让编舞的过程充满了意外,当然也是相对于舞者和编导来说。问题是,观众在不知情的情况下,他们可以享受到这种“乐趣”吗?——舞段的不同组接方式、动作之间偶然的时间差、意外出现的美丽画面、不同顺序的歪打正着、不同顺序产生的意义差别。

在动荡世界的命题中,我们表达的方式,我们身体传达的声音究竟会有多少的力量?还是在创作中来寻求关心我们自身的一些问题、我们的恐慌、我们的不确定、我们此时此刻的生存感?而“我们”,是舞者,是编舞家,是观察的学者,是在营造这种创作命题的策划人。从学术探讨,跨界跨国交流来达成对于观众的一些视像影响,我们也在期待着某种奇特的化学反应!

(责任编辑:全妍)

“化功”非大法

——由“舞动无界”谈无界中的必然之界

张 萍

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【内容提要】本文通过对“舞动无界”中、西两位编导和演员们的创作过程的观察以及作品展演后的思考,从中西方的视角对舞蹈编导进行了对比研究;对评论者和编导的思维差异进行了分析研究;对舞蹈创作和欣赏中演员、编导,作品、观众之间的关系进行了分析,从而论证了舞蹈创作、欣赏中的“无界”与“有界”。

【关键词】舞动无界;中西差异;思维差异;舞蹈创作;舞蹈欣赏

【中图分类号】J704 【文献标识码】A 【文章编号】1008-2018(2011)增刊-0041-04

当舞蹈艺术作为一级学科,从建设伊始,就处于寻找本体、对象不一、范围不定的迷惘之中。作为“古已有之”的人类生存形态之一,其历史生态不证自明了无界性必然成为其无法磨灭的胎记。继而认为,当下有关一切问题的纷争其实都不如对“已有”进行反思更为迫切。因为零星的火花式的学术口号,都必须经过群体智慧做漫长的“雪球滚”才能兑现。在这个前提下“舞动无界”的构想与行动,之于我就称得上抱有一种车略发轫的美好憧憬……

这个憧憬之一,就是在舞蹈的肢体创造者与文字创造者之间打通壁垒,当我以观察者的身份与编导同处一室,这种形式上的无界永远无法勾销掉我们思维方式上的反差。而憧憬之二,是在界定的主题、样式、条件的前提下,对比外方与中方编导的创作思路、方法、手段和结果,从审美判断的终极来验证肢体语言的无界性。然而当中外文化的差异发之于骨髓,继而寻求体表的假性相似也是不切实际的。而憧憬之三,是在外方编导与中方演员,中方编导与中方演员之间寻找一种合作上的无界感。但这种无界从理解之转向行为呈现之,确实还是两码事儿。憧憬之四,则是观者与我们之间就作品有无樊篱,是基于戒备的假想敌状态,还是真正的歧路亡羊?这其间不断裹携而出的矛盾,让人雾水连连,在小组圆圈会议上最初设想的由“无界”开刀的核心论点突然眉宇狰狞,成了打在脸上结结实实的两个嘴巴子。

一、中方一西方

Shobana Jeyasingh 与张云峰面对“动荡的世界”这一主题,纯属偶然地做出与环境浑然一体的选择。Shobana Jeyasingh 在阳光溢洒的 405 教室画出明亮的琐碎,而密闭的沙龙舞台里云峰、刘岩并肩灰描着 2008 年的那一夜……我并不主张把同样的主题统一到同样的价值体系中去进行审美判断,当性别、年龄、东西方文化背景等标签如画符般已然浸透骨髓时,再去细分文化的差异性与个体的差异性,无异画蛇添足。因为我所做的不是“一叶知秋”的逆推过程,而是通过差异文明解读两个个案而已。至于全球化背景下意识形态边界的淡化而产生的种种未雨绸缪,更与本文对象风马牛不相及。那么两位编导带来的差异的外化形态包括哪些呢?

一说表达:云峰的表达并不陌生,《最深的夜,最亮的灯》的原形事件也不陌生,可以说在新生代编导里云峰算得上是与否定性直觉加创造性知觉的一个典范,之所以这样说,是他的几部作品都隐匿了或痛楚的表情或凌厉的质问或极端的隐喻,从《推敲》、《胭脂扣》、《花环》到《最深的夜,最亮的灯》,看上去是一种明晰的情绪、人物或事件,却不是明晰得一览无遗,兼富于种种暗示性,正如一切中国艺术的理想“言有尽而意无穷”。云峰的这种自觉于得鱼、得兔、得意,忘筌、忘蹄、忘言的思想表达方式,我

【作者简介】张萍,女,《舞蹈》编辑部主任。

理解为可以放大成人，谁胆敢说自己的背后不是上下五千年？尤其是每当他沉浸于将深层想法对我进行文字转述时，那套完全属于他自己的张氏语言系统，一如他吞云吐雾的烟幕般模糊难辨，反倒是由他的舞台呈现表达出了“无穷尽”，所以我更倾向于认同这种根深蒂固的隐匿表达是内生的。男舞者拖着死寂的下体用手支撑地面的倒退动作，刘岩无奈、无聊的上肢运动，一路寂静而张扬的苍白表情，带有类似大片儿“甩口儿”式的结尾……动作的质感与色彩的指向都极尽明确，但色色明艳的串珠连成一体时，却成了言不尽的新色，换言之，由实渐虚，进入一个无限开放性的意韵之中。

与此相异，Shobana Jeyasingh 的《碎砾》是由虚入实，从语言质感、动作连接、空间运用、舞台流动都不见确实的色彩、情绪或语义，处于一种散漫迷离、方向不辨之中，其方式是以零散的语言来解读“破碎”——这一主题。《碎砾》的语言是取自于异域舞蹈语言体系的衍生物，其构思过程，不可避免地加杂对陌生语言的适应、解读、消化与转化的打磨工作，但我以为绝不会因此而不得要领、无从下手，反而是极富主见的 Shobana Jeyasingh 于自身文化背景下的必然审美走向——于精致、切分、技术、视觉空间、形式美的总和达到惟一的终极指向。无论是由北舞青年舞团演员即兴表达的鱼、孔雀或海燕的原形语言是多么形象，但在 Shobana Jeyasingh 的眼里或许仍带有浓重的中国意象，至少对异文化语言进行解读的过程中进行了有趣的形变，一如向郭二人曾注庄子，又一说是实是庄子注向郭。当原本的抽象、神似和无穷尽的原义经过推理和论证，由暗示走向明晰，其实彼此的容量和质量都发生变化，这也源于东西方思维方式的殊途。而且也正是欣赏以 Shobana Jeyasingh、云峰为代表的这种“自我”才更为感动于这种差异的审美感受。我以为艺术家的必要条件之一就是桀骜不逊，每个艺术家在进入创作时，自己就是标准答案，要不我对了，要不世界错了。

二说形式，编导意识形态上的差异会导致审美判断上的偏好，但同时，不同的创作手法，创作习惯也会导致风格差异，但这并不是我所说的形式之界。其实我的观察对象是属于身体力行，思想与行为双重能动者。至于编导在编排过程中通过演员借力的程度、方式一定是不同的，西方有多少种，国内也早已引进、借鉴了多少种，且我们向来是只多不少。所

以问题的核心不在怎么样进行动作编排，不论是以“自主研发”为主的张云峰，还是“合资”的 Shobana Jeyasingh，他们在选择面对动荡的世界时所依存的形式非常巧合地相互“扭羊头”。还是先主后宾地来看，云峰选择了三男一女的班底，而形象只有一个，这个形象不再是刘岩一个具体的原形人物，而是无限放大人的心灵价值。其神秘感，恰恰在于一个编导“留白”的能耐，某种程度上说，你能给予多大的自由度就能获得多大的神秘感。所以，舞台上谁也不是“主力腿”，一女三男不是红花绿叶配，而是由机头、机尾和两翼开起的一趟完整的心灵之旅。这种形式感，无论是从中国农业经济文明或是天人合一的儒家中庸观上去溯源都是很容易圆其说的。东方生命哲学中的集体主义、合作精神必然使张云峰在处理四个角色时，内在联系成为大于个体存在的第一核心。而 Shobana Jeyasingh 的《碎砾》是建立起一个个独立王国，再以排列组合的方式旋转成“万花筒”，每一个个体都是“路路通”单枪匹马地直奔主题。这同以希腊为代表的西方文明的人力论倾向，个人英雄主义崇拜是吻合的。孙锐、武帅、赵知博等六人，构成了奥林匹斯山众神，二者对主题“动荡的世界”的诉说是一致的，如同同样是开启一路明灯，一个是串联的方式，一个是并联的方式，两者的区别在于选择“共生”和“不共亡”。

二、评论者—编导

萨特说每个人的心里都有一条忧郁的虫，我以为评论家更要多些忧郁或多几条虫。“你给社会予作品，社会给你予批评”，创作者首先要具备这样一个简单的心境。评论者的理性与编导的感性是一对鸳鸯配，我以为不同的思维向度是上帝安排人类“创造”与“拯救创造”的推进器。

据此，主办者将我们圈在一个屋子内，是希望剖开一个横切面对编导行为进行内部研究。而理论工作者最容易选择的合作模式是进行肢体与文字语言的成功转换。比如我和云峰的对话，我和 Shobana Jeyasingh 的“Shobana Jeyasingh 拒绝对话”，而云峰的自语或 Shobana Jeyasingh 的无语是因为他们全程的感觉、直觉类的内部活动在肢体语言的转化之前很难形成明确的文字表述。但作为评论者的我必然有内窥的渴求，内窥编导的思想与心理活动，借用方法论中对古典文献的态度“理解地同情”来获得更

能支撑自我的依据。当然对于那些缺乏创新的“加工业类”编导纯属画蛇添足之举,因为诟病他们不过是揭下又一条遮羞布,况且这种屠龙之术毕竟豢养了一批舞蹈人,生存也是大计。当然内窥的本意绝非是想从否定中寻找恶意的快感,千万别把这个放大成编导和评论之间易摩擦的“凸点”。

其实编导和评论必定是思维上的“和不同”,就像犀牛和犀牛鸟一样,谁也离不开谁,但是弥合的方式决不是擦掉界线,或干脆缴械投降,就像《建国大业》里的傅作义不能叫“降”,而应理解为儒学色彩的傅将军不肯降为屠城的千古罪人。这就牵扯出一个问题,就是评论者自身思维方式要能转变,其理性应是动态的理性,如水如气,有曾经沧海亦能为水的本事。这个用处就是在“极度的诱惑与极度的克制”之中保持一种动态平衡,才能最终进入玄同忘我之境。这个平衡当然是双向的,编导的感性思维的极致是真理性,这种真理性不是靠自我疯狂而产生的,而是作为艺术家须臾不离的心灵价值,这个心灵价值要是独一无二的、形而上的、非功利的、无理性且永恒的。编导在乎的是我要说什么?我怎么说这个“什么”?而评论者在乎的是你为什么要说这个“什么”?但就寻找答案的过程中双方都存在着一些问题:一方面是理论出现的理论嫁接、理论中空、理论互博等伪现象,谁说是人背个十字架就能当耶稣了?另一方面编导中存在的“弹簧理论”,三无产品——无个性、无心理力度、无文化底蕴,大电阻偏遇上微电流,何处有那个盗取天火的普罗米修斯?由此,原罪不必推到思维上,思维方法与方式上的界是必然之界,但双方依然可以努力地“理解的同情”,修筑两者间的有效“栈道”,不同思维处于“和谐”中,不冲突、不同化。编导也好,评论者也好,不论否定谁,都还有余地,如果哪一天变成否定这个职业,才是真正的致命。

三、演员—编导—作品—观众

艺术创作时如果目的性很强,效率会很高,但有个缺点:目的性很强必然导致狭窄,形成“小巷思维”的模式,在自己设计的精神小巷里不进则退。我认为我们的舞蹈演员普遍存在这一问题,这是教学中技术大于艺术导致的必然结果。比如我在看云峰的示范动作和演员的表演动作会有显著的差别,这个差别主要不来自视觉,而是心灵的受震荡程度

不同。我们总说一个动作的质感,质感到底是什么?我以为不是表面形式的细微差异,而是一个动作能给予观者多大的震撼力和想像空间。就像亚里士多德研究人的生命价值不在于长度而是重量一样,表演的价值也不在于软度、弹跳而是质感。演员在理解到位、能力到位、情感到位、身体把控到位的基础上才能言及二度创作,二度创作是心灵层面的,不是简单的动作形变。我也很熟悉青年舞团的演员了,时间可以追溯到他们学生年代开始在“桃”赛试水的时候。因为舞团的演员都很成熟,有不少已然成腕儿了,所以他们通过镜子对动作进行自我修正的意识和能力都是惊人的。这种自我矫正的根本问题在于编导与演员在审美认同上有偏差,一个重内在,一个重外在。作为靠肢体表现说话的舞蹈求神亦求形,无懈可击的形态美同比内在在灵魂,两者在审美经验与教学现实的天平中已见倾斜。除非是,一如静坐在雅典娜神庙的邓肯,裸足出发……

观者,不可能不对“对象”有所期望。不同的人群受客观的历史条件与自身文化水平的制约,从而形成不同的期望值。《碎砾》或是《最深的夜,最亮的灯》通过肢体语言进行心灵的“东征”,但是对于观者而言,不是由编导来宣布某种草为毒草,宣布某个虫为害虫。前面我已经提到,就是两位编导在语言的形式上是有差别的。现代的一种哲学是叫人思虑的安知,这就让我们更有必要从舞台呈现到排练厅进行逆推还原。从语言上看,《碎砾》——干净直接、抽象化、符号化、快节奏、优美度极高;《最》——跳跃性、暗示性、慢节奏、重修饰语,两者不同但有些特点会殊途同归,比如说“干净直接”与“重修饰语”其形式的呈现完全不同,但用以表意时都会缩小固有的空间,这也意味着会规限观者的审美终点。又比如“抽象化、符号化”与“跳跃性”、又会增强肢体语言的张力,进而带给读者宽阔的思维领地。所以当编导和演员把接力棒交到观者的手上时,是需要技巧的,这个技巧即有神秘感又有真实路径——既有明晰的外貌又给出不能破解的内核,引发观者在思想、品位、精神、心灵上进行不断的自我超越。因而界与无界完全是光影交错的瞬间而已。

结语

从婚姻观念上认为,一个形而上的人和一个形而下的人在一起注定很痛苦,其精神将进入永无休

止的冲突之中。怎么办呢？有人推崇化功大法，此法乃是以己之功化他人之功，同样是进入了一个永无休止的冲突中。就像玩“贪吃蛇”，贪得无厌的要吃掉每一个蘑菇时，很容易吞掉自己的尾巴。艺术不仅仅是形而上的，也会是形而下的，其各个层面的界与无界一如老子的“反者道之动”和希腊荷马史诗的“物极必反”一样，必然是“界即无界、无界即

界”。所以“化功”不可取，以透知的方式，把“化”的对象与自己一同放置到临界状态中去，其结果是又回到了天地未开的混沌之中。要明白无论是天然而成的界限，还是人为设置的界限，天堑与通途只在多修了一条路而已。

（责任编辑：全妍）

不确定性的碰撞

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【内容提要】本文根据布迪厄的习性理论以及其他身体理论, 阐述在舞动无界排练室所观察到的舞者身体所面临的创作中的不确定性, 以及由此带来的对身体习性的挑战。提出舞蹈教育中如何增强舞者创造性的问题。

【关键词】不确定性; 邂逅; 习性; 记忆痕迹; 创造性

【中图分类号】J703

【文献标识码】A

【文章编号】1008-2018(2011)增刊-0045-08

在项目“舞动无界: 起舞于动荡的世界”中, “动荡的世界”这一说法深深地吸引了我。这一说法强调了一种内在的不确定性: 一种未知的、潜在的变形和对于边界的重塑, 所有这一切都是在当代舞蹈实践的大背景之下可以感受到的。相比世界的宏观形象, 我更加关注微观的, 在工作室里编舞者和表演者在创作过程中对于不确定性的理解。因为只有这样的邂逅才能引起创造性的变化。^①对于我来说, 认识到编舞者和表演者相互理解过程中的不确定性能够增加一些新事物产生的可能性。工作室里, 编舞者和表演者们截然不同的自我在观念和行、已知和未知之间碰撞, 自然会引起裂痕和空间的延迟。在这样的交流中, 习惯模式被打破, “鲜活的生命能引起宇宙的惊讶, 创造新的编排, 并同从未出现过的事物进行交流”(格罗兹 2004 p165)。^②

我有幸观察了凯莉·尼科尔斯和王玫两位编导以及她们的舞者在工作室里工作的过程, 这使我更好地了解了舞动无界项目中不同舞蹈主体之间的这种充满创造力的不确定性。这期间, 我在密德萨斯大学表演艺术创意研究中心的博客上详细地记录了她们每天工作的过程。现在, 我想让这些记录把工

作室工作的情况直观地重现出来。回顾整个创作过程, 我认识到舞者们面临的巨大挑战, 因为在编排变成真正表演的过程中, 她们无时无刻不面临着众多的不确定性。本文中的舞者都在北京舞蹈学院接受过专业训练, 我将重点关注她们是怎样面对当代编导创作过程中的不确定性。通过这一研究, 我想更加深入地了解常规的舞蹈训练和当代职业舞者所具有的内在矛盾。

简言之, 舞者通过训练获取舞蹈技能, 这常常是要经过年复一年日复一日不断重复的艰苦历程, 从而形成对动作的认同并获得代理意识。^③说起来有点矛盾的是, 舞者往往也会受到她们所习得技能的控制, 因为长期的专业训练和练习会让舞者产生模式化的自我认知。这种代理意识和所有意识之间的紧张关系常常会在编导创作舞蹈的过程中显现出来, 意识到这一点, 我想在文中以布迪厄的习性理论(1990)和居翰有关肢体记忆痕迹的文章(2003)为参考, 提出相似的观点, 再次强调创作过程中不确定性的必要性。

在“舞动无界”中, 凯莉·尼科尔斯和王玫都很熟悉传统的舞蹈训练模式, 比如: 动作指令, 时空的

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① 我采用德勒兹(1994)的定义, “邂逅”一词意为: “世界上有某种事物迫使我们思考。这种事物不属于认知范畴, 而是一种基础性的邂逅, 带有各种感情色彩: 惊奇、爱、恨、痛苦。不论在哪一种感情色彩之下, 这种事物都只能通过感觉来体会, 它和‘认知’是截然相反的。”(德勒兹 1994 P139)

② 格罗兹(2004)借鉴柏森的“物质与记忆”理论(1988), 针对“创新”一词提出了独到见解。她解释了物质世界中, 变革与转型是如何通过对图像的感知而产生的, 以及通过这类感知, 我们的身体是如何行动和反应的。她强调, “刺激与反应、感知与行动之间”, 存在着一个延迟的时刻(P167), 并提出: “新见解不是通过完全沉浸在某件事物中而产生的, 而是通过创造距离产生的。”(P167)

③ “动作身份”一词取自珍妮·罗什的博士论文(2010), 我曾有幸拜读过这篇论文。珍妮的论文源自她作为一名舞者的自我反省, 在文中, 她对自己的编舞过程进行了探索, 并探讨了与其他编舞者之间的联系, 以及这些因素如何促使她的舞者“动作身份”发生转变。

使用,合作的方式,工作室的规范等。尼科尔斯试图从内部推翻这些模式,而王玫则希望彻底摆脱它们。这样的话,舞者就要完全放弃自己的习惯模式,投入到一种充满不确定性,甚至是混乱的排练之中。本文支持由编导和表演者之间关系的冲突、分歧和变动所激发的新事物火花,其实这些正是创作过程中所需要的。^①通过对舞动无界作品创作和表演的观察,我将着重总结当代舞蹈编排过程中跟无时无刻都存在的不确定性相对立的编排动作。

北京舞蹈学院(BDA)的教学楼共有7层,每层都有7间大小不一但格局相同的舞蹈教室。每一楼层,穿过一条长长的走廊,就能进入这些工作室,这里人来人往、热闹非凡,是名副其实的舞蹈艺术中心。参与“舞动无界”演出的舞者都接受过中国古典舞或民间舞的训练,然后又通过北京舞蹈学院的选拔,继续接受芭蕾、现代舞技巧的训练。^②如今,他们都是北京舞蹈学院的舞者。为了达到舞蹈专业的高标准,舞者们必须通过日常的刻苦训练,不断磨练舞蹈技巧。他们擅长积累多样化的技巧训练风格,“在一个光滑、不可穿越的表面之下,融合所有风格和舞蹈语汇”^③。他们的身体是为了“受雇佣”而存在,他们接受舞蹈训练,是为了能“通过舞蹈谋生”(福斯特 1992 P494)。

凯莉·尼科尔斯的工作室在702室。作为一名独立编舞家,尼科尔斯是英国兰登舞蹈团总监韦恩·麦奎格的“中介人”^④。在我眼中,麦奎格的舞蹈风格介于芭蕾、嘻哈、现代爵士舞之间,作为一种符号化的舞蹈,他的舞蹈动作极其迅速、舒展、扭曲、复杂多变、充满爆发力。尼科尔斯在设计舞蹈动作时,借鉴了麦奎格的风格和方法。在2009年密德萨斯大学表演艺术创意研究中心的一篇博客介绍了她的工作方式:

对我来说,舞蹈必须具有冲击力。^⑤

在两周内,你可能感到疲惫,因为你是用这种方

式发泄力量的(她握紧拳头,用力向空中击打)。

在我眼中,丑陋的东西也是美好的。我不希望你对着镜子摆出美丽的造型;这更像一种感觉,而这种感觉并不像它看上去那么简单。我要求舞者在动作中必须体现出极端的扭曲感。你的身体是经过专业训练的,我想看看我们的身体极限到底在哪里。你的下背部可能会感到酸痛。所以尽可能地伸展你的肢体。我会经常给你布置具体的任务,帮助你寻找答案。作为编舞,对我来说,这也是个有趣的过程;你也可以从另一个方向给我施加压力。当我布置任务时,你将采取什么方式解决问题,这一点对我很重要,你回答问题的过程比答案本身更有趣。

凯莉摆出一个向一边冲刺的姿势,她的手肘向前突出,手臂呈直角。她用肘向外划一个圈,沿着圆圈的方向移动胸膛,身体后屈,绕开手臂。现在,她的双手手肘都向前突出,绕着圈,重复着这个动作……

她将手肘放在背后,停下,将手臂放在胸前,垂下手臂,弯下腰,手臂迅速垂下,又立即低头,表现鸟儿破碎的翅膀。然后,她转向另一边,缩回身体,将所有重量集中在后脚。

她的动作是不可预测的,常常出乎预料,充满动感、层次感、速度感,时而坠落,时而转弯,划出曲线、圆圈、跳跃的弧线,时而柔滑、低沉,充满艰辛和努力,时而又柔软、黏着、冗长、拖拽、强调、断奏,变化迅速。这种不分层次、连贯性的动作,打破了传统的美,创造出一种扭曲的美感。

尼科尔斯一边说,一边示范舞蹈动作。她借助翻译的帮助,通过比喻式的语言——而不是通过重复他人的动作,向舞者传达舞蹈动作的实质。

像鹰一样,抬起你们的双臂……

凯莉要求曼迪(她的翻译)将“鹰”这个词翻译出来,这样做的效果是显而易见的。当舞者们一听到“鹰”这个比喻时,他们立即调整了舞蹈姿势。

① 有趣的是,凯莉·尼科尔斯将她的作品取名为“Cleave”(聚裂)——根据《牛津英语大辞典》((<http://oxforddictionaries.com> 访问日期:2010年11月)的解释,“Cleave”有两种截然相反的含义:1)“分裂”;2)“聚合”

② 舞者专访,摘自“密德萨斯大学表演艺术创意研究中心博客”,其中详细描述了舞者们的彩排过程。

③ 福斯特向我们介绍道:各种传统舞蹈训练之间的关系曾经是“相互排斥的,即便不是相互敌对的”。每一种舞蹈技巧都置身在独特的环境中,使学生“通过比喻方式,了解这些比喻的含义,从而设计出理想的舞蹈动作。”(福斯特 1992 P493)

④ 社会学家拉图(2005)认为,中介者是一指种“生物性存在”(包括人类与非人类),他们能“改变、转化、扭曲、修改某项含义,或者该项含义所指代的元素”(拉图,2005:39)。拉图在比较“中介者”与“中间人”的含义时,认为“中间人只是起到‘运输’的作用,并未起到改变作用”(拉图 2005 P58)。中介者在“舞动无界”中起到至关重要的作用,因为“转换”是项目的核心内容。

⑤ 斜体字是凯莉的原话。

“*Suspension*(悬浮)”用中文怎么说?我们必须
在舞蹈中体现出一种悬浮感。

她和舞者们讨论着语汇的含义,当彼此明白词
汇的共同含义后,大家恍然大悟、相视一笑。

这是我的拥抱,我的手臂高度伸展,随后,立即
下落……我试着将身体保持前倾,像个超人……曼
迪,你知道“*rebound*(反弹)”在中文中怎么说吗?
不,这样就可以了——不要丧失冲劲,保持悬浮、悬
浮……

你表现地太有礼貌、太渺小了,动作幅度要大,
要表现出一种畏惧感。

中国的海边有灯塔吗?在大海旁边,有一座塔,
整天释放着光芒?(曼迪看上去非常疑惑!)可能没
有吧。所以,这个动作在臀部这里中断,背要挺直,
眼睛朝四周探视,转身时,视线向周围集中。

拿出一张纸,在纸上列出 10 条项目(1~10)。

尼科尔斯直接将代表物质的语汇转换成舞者的
身体动作,她还向舞者们布置作业,要求他们完成不
同的任务:

在每个数字旁边分别写下一个身体的部分。尽
量选择小的部分,例如:不要写“整条手臂”。你必
须清楚,你所写的身体部位位于身体的哪个位置!
耳朵、手肘,还是膝盖后部。

在纸的最下方写下你的手机号码。将数字“1”
省略,这样,手机号只剩下 10 位数。

将纸抛向空中,想象你此时正在一个立方体里。
从 1~10,分别给盒子的角落和空间编号。

在立方体内,通过手机号指引你的方向。将手
机号中的数字与身体部位一一配对,按照手机号码
的数字顺序,编创 10 个舞蹈动作,动作越奇特、越
古怪越好。

舞者们针对不同的身体部位,分别创造独舞作
品。每当他们体验一次身体关节的运动,他们的注
意力就转向其他方向。他们对方向的多元性给予直
接的关注和精确定位。

相互提问并回答。一位舞者通过舞蹈动作提出
问题,另一位舞者通过舞蹈动作给出答案,然后,继
续这一过程。

制造一个静止状态。两人完全保持静止状态,
然后,一起脱离静止状态,或者,一人摆脱静止状态,
另一人紧随其后。

寻找两个接触点。

当你们确实互相需要时,寻找两个相互依附的
接触点或提升点。

运用彼此的力量,将另一人带往空间中的某个
角落(2009 年—密德萨斯大学表演艺术创意研究
中心博客)。

任务非常紧急,不容片刻停息。舞者们以高度
的热情完成上述任务,他们的舞蹈突破了以往的风
格,表现出一种混杂的状态。

第一天—凯莉希望舞者们能突破自我,使他们
的身体摆脱骄傲自满、毫无风险的完美状态。要实
现这一目标,快速地舞动非常重要。

第四天—我能从我的身体中感受到凯莉的焦
虑,我也感受到了舞者的疲惫。我们在疲劳的同时,
自信心也不断提高。她在我们前方,踏着节拍舞动,
要求舞者紧随她的脚步。如果舞者们落后了,那她
的编舞过程将更加精疲力竭。

第七天—凯莉对工作室的氛围非常满意,每个
人都在努力舞蹈。舞者们排练厅中散开,分别完
成各自的任务。这就是理想的编舞过程,将不同层
次的素材组合在一起,产生最理想的效果。

王玫的工作室在隔壁的 701 室,她的编舞方式
和凯莉截然不同。王玫的编舞融合了芭蕾、中国民
间舞与民族舞元素。她曾学习多年现代舞,在保加
利亚、芬兰和中国赢得过多项编舞大奖。作为一名
饱受赞誉的编舞家和舞蹈老师,她“打破了编舞规
则的束缚,以及国与国之间的隔阂”。(密德萨斯大
学表演艺术创意研究中心博客)我从动感的角度,
而不是从认知的角度,体会两种方式之间的差异。
由于我不懂汉语,大多数时候,我只能依靠观察和
对行为的反应了解她的编舞过程。在编创过程中,
王玫和舞者们坐着或是躺在地板上。起初,我以为
她们正在琢磨某部大作品的小细节,很快,她们就会
把这些细节串联在一起。可是后来,我发觉这些小
章节本身就是作品。我的身体处于一种高度集中、
镇定自若的状态,沉浸在编导与舞者之间的细致
交流中。

第一天—舞者们改变了姿势。她们面向窗户,
坐直身体,呈一条垂直的线。她们模仿婴儿的动
作。我注意到她们行走的风格、释放的姿态、和谐
的步调,以及精确的时间掌控同时存在着一种对
立——这种对立既紧凑、又简单。

舞者们的队形从一条贯穿舞台的水平线,演变

成一条面向舞台的垂直线——这些动作在两个音乐节拍内就完成了。当舞者们试着完成这个动作时，他们时不时发出阵阵笑声。他们都没有使劲，只是运用极小的力量完成动作。在王玫眼中，“少即是多”，她认为舞蹈动作应尽量简单。

第二天——舞者们坐在地板上，讨论如何以坐姿前进，例如：谁先向前移动，移动时间多久，移动方式如何，怎样做准备动作等。

第五天——每位舞者的动作都配合集体动作进行，以五拍为一个单位。舞者之间如何做出决定？这似乎需要很长一段时间！王玫似乎对细节格外关注。

舞者们面朝前方，坐在地板上，他们的身体轻轻向前，或是向后摆动。他们的思想高度集中，动作中蕴含着一种静止感，将我深深地吸引住了。一个细微的姿势变化，一个方向的轻微转换，都是如此令人惊异。最细微的时刻，往往最引人注目。

他们相互合作，共同发掘新的事物。

第七天——在王玫看来，现实意味着一名舞者与其他舞者之间的交流。如果你独自舞蹈，你就是空虚的。现实与空虚在汉语中处于对立状态。王玫试图寻求人与人之间的合作感。

第八天——舞者们仰卧在地板上，我在一旁观察他们。王玫在向舞者们逐个传授舞蹈技巧，告诉舞者们怎样将脖子弯出一个弧度，这样，他们/她们的眼睛就能朝后看了。这是一个非常细微的动作，一开始是无形的，很难被人察觉。舞者的动作逐渐加大，她们的长发垂在地板上。这个弧度始于眼部活动，还是脖颈动作的转换？一切都从无形变成有形。

王玫：我最关注的是我当前的个人感受，例如人生、人们的生存状态。

埃米琳：而不是按部就班的舞蹈？

王玫：不是。

埃米琳：你所有的作品都贯穿着这一主题？

王玫：是的。我想说，我根本不喜欢跳舞。

（我们都笑了）。我想在舞蹈作品中融入我的个人感情，以及我和周围人的联系……我要求舞者们首先成为“一个人”，而不是“一个舞者”。有一部分舞者刻意在自身、其他舞者和观众之间制造距离。我想缩短这种距离，使舞蹈更人性化。

中国正处于一个迅速变化的时代；北京每天都在发生变化。当你到过某个地方之后，第二天，当你故地重游时，它已经面目全非了。生活节奏日益加快，每个人都步履匆匆，不想停止，人们不愿将精力集中在某件事情上。

在701室与702室的编舞过程中，编导与舞者之间形成一种相互对比的联系。尼科尔斯的舞蹈节奏明快，对身体精确度的要求极高，她的话语和动作将空间切割开，她的舞蹈作品面向世界，她从未放慢她的脚步。舞者在排练时很少说话，在凯莉面前，他们就像勤奋刻苦的学生，对舞技出众的老师充满崇敬之心。舞者王磊描述道：

凯莉有独到的见解，她的计划制订得很好，所以，每件事都在她的掌控之中，她帮助舞者们走上正轨，激发我们的灵感，她制订严格的时间表，所以我知道，我不能缺席任何一场排练^①。

王玫的外表不太引人注目，她说话时神采奕奕，不过，当她与舞者交谈时，语调却又非常平静，她会与舞者一起坐下，在静谧的环境下思索问题。王玫看上去总是镇定自若。而尼科尔斯会要求舞者按照设计好的舞蹈动作进行表演，从中考察舞者模仿、记忆的能力。舞者对着镜子练习舞蹈动作，他们早已习惯这种训练方式。尼科尔斯遵循舞者的排练习惯，她将自己的舞蹈动作融入舞者的身体中，而她自己的身体似乎与舞蹈本身不再有关联。而王玫在排练过程中与舞者一起发掘舞蹈动作的实质，寻找每一个动作内在的源头与整体性——而不拘泥于舞蹈技巧的约束。对于王玫和她的舞者来说，学院派的技巧已不再重要——他们从根本上推翻了舞蹈的技巧性。而尼科尔斯需要舞者展现出炫目的大场面，舞者们必须极度舒展肢体，运用肢体动作展示广阔的极限。她要求舞者尽最大可能展示他们的舞蹈技巧。王玫不注重大场面的表现，在她的舞蹈动作中，舞者的个性并不突出，而是充满群体意识，动作非常简洁。而尼科尔斯鼓励舞者加快速度，在舞蹈动作中表现出一种精确的进攻性。王玫的舞蹈节奏较缓慢，注重发掘舞者动作的不确定性，随后以精确的节奏，将舞蹈动作拼接在一起。尼科尔斯注重在舞蹈中表现点与线的联系，强调各种多样化的联系，以及支离破碎的方向感。王玫的舞蹈中没有空间划分，

① 王磊专访，摘自“密德萨斯大学表演艺术创意研究中心博客”

一切都看起来如此简单——而“少即是多”，将小的事物不断扩大，产生瞩目的效果。尼科尔斯的舞蹈遵循西方全球化的现代舞结构，而在王玫的舞蹈语汇与编舞结构中，她针对东西方的文化差异，对传统的舞蹈框架提出质疑。尼科尔斯在工作室中营造出一种高度紧张的积极氛围，促使舞者超越身体极限。而王玫的舞者只需调动各自的身体能量进行舞蹈，他们始终保持着一种专注的静止感。

二位编导的训练方式是如此截然不同，当我观摩她们排练时，我感到我的体内充满动感。我游走在 701 室与 702 室之间，体会着速度与精致、简约与铺张、充实与空虚之间的极端差异。舞者在体会这些极端感受的同时，将舍弃固有的舞蹈习惯，进一步激发他们的身体潜能。不论采用哪一种训练方式，编导与舞者之间都充满了一种栩栩如生、混乱的不确定性，从而不断产生变革与创造力。

而舞蹈作品却难免再次陷入体制内的约束。王玫的作品反应出她那简约、富有吸引力的编舞流程，而这正是我所熟悉的。假如王玫在欧洲，用她那不引人注目的风格编舞，她的创意将得到许多知名艺术家，如乔纳森·布罗斯、罗斯玛丽·布彻的支持。但是在北京，王玫似乎陷入了孤立无援的境地。在忙碌的演出季，人们难得看见她的身影。音乐的选择很保守，原本不具备表现力的元素充满了表现力^①。原有的舞者都换了人。演出服也让人无法理解——大多是连着帽子的上衣，外加兔子耳朵。我感到很伤心，原先的编创理念似乎全被推翻了。

而另一方面，《聚裂》的演出非常圆满，整部作品显得沉着冷静，洋溢着编舞者的自信。此时，不确定性已不存在。编排过程中的不确定性已经成为舞者们的习惯记忆。密德萨斯大学表演艺术创意研究中心的博客中这样描述道：

第一天：

凯莉：中国舞与这部作品之间的主要区别是什么？

舞者：中国舞柔韧、委婉，而这部作品直白、尖锐，中国舞就像一颗能量球。

埃米琳：这部作品更像一颗有棱角的钻石。

第八天：

舞者们告诉凯莉说，他们已经不再感到陌生了。如果对一种材料感到舒适，这是不是一种成就呢？或者说，材料的质量是根据不适感和陌生感确定的，所以，这种不适感应该被保留？舞者们在舞蹈时，他们是在追求舒适感吗？或者说，凯莉能否鼓励他们保持新鲜感，保留舞蹈动作中的笨拙感？

从上述问题中，我们又不可避免地提出更多问题：职业舞者能否在不违背常规训练规则的同时，对演出中随时出现的不确定性保持一种开放姿态？关于这些问题，我没能找到满意的答案，我开始质疑舞蹈训练的基本框架，以及舞蹈训练对于舞蹈表演究竟起到了什么作用？北京舞蹈学院培训舞者的方式是全球通行的，其他国家也采取类似的培训模式。对于一名过客而言，北京这座城市给我留下一种巨大的陌生感——大量人群聚集在公园中跳舞，夜晚的街头，路边到处摆着烧烤摊，水果堆放在卡车上出售，夏日的荷塘中，到处都是凋谢的荷花。但是，当我一迈入北京舞蹈学院的大门，我感到这里就像我的家一样亲切。这里有着悠久的舞蹈传统，我自己也深受这种传统的影响——伸直脖颈，挺胸收腹、保持肌肉的紧张感——这些都是最传统的舞蹈训练方法。全世界的舞蹈院校都采用严格的技巧标准和审美方式训练舞者，北京舞蹈学院也不例外。全球成千上万的舞者都采用相似的训练技巧，只是每位舞者的性别、种族、文化背景各不相同，所以，他们的舞蹈也具有鲜明的个人色彩。只是北舞采取统一的方式训练现代舞、芭蕾舞，磨灭了舞者的个人特性。我认为北京的舞者们在其他国家，例如俄罗斯、美国、墨西哥、新西兰、英国等等——只要当地盛行西方剧院舞蹈的培训方式——同样能成为专业的舞者，即便他们起初接受的是中国民间舞和古典舞的训练^②。

所有舞蹈院校都为他们“毫无偏见、保持中立、适应性强的训练方式”而自豪。当然，这些训练方式其实被任何一所院校采用，只是，在一个全球统一的制度框架下，我们很难看到这一点。更重要的是，这种训练方式“掩盖了某种过程，在这个过程中，舞

① J. S. 巴赫：G 大调第 1 号大提琴组曲—序曲（改编：范宗沛）

② 此处使用“西方”一词，并非用于描述某种与全球化的、混合型风格没有关联的起源，相反，这种风格属于多种不同风格当中的一种，例如：印度南部的婆罗多舞（参见 J. O'Shea 关于“舞动无界”的论文）。

蹈技巧构建着舞者的身体”(福斯特 1992 P494)——这是一个不断重复舞蹈动作的过程,使舞蹈动作成为一种习惯。

习性是指一种持续的、可转换的倾向系统。在这一系统中,“被建构的结构”倾向于成为“建构中的结构”,即:产生并组织实践和代表的原理。

(布迪厄 1990 P53)

刚才,我从实践角度讨论问题,接下来,我谈谈布迪厄(1990)以及他的“习性”理论。作为一名研究人类学的社会学家,布迪厄从“阶级”理论的角度,介绍了不同社会阶层人们的不同“习性”,这些习性包括一系列深奥的原理,从人们的肢体语言、问候、行为中都可以反应出他们的“习性”。布迪厄将“习性”描述为:

“习性”通过表演者栩栩如生的行动,使过去在当前延续。“通过将感知思维和行动相结合的形式,存储在每一个有机体中,确保实践行为的准确性和一致性”(布迪厄 1990 P54)。将习性概念应用到舞蹈工作室中,我们将会发现,舞者每天都遵循一定的规则,进行重复的舞蹈技巧训练,从中不断培养他们的舞蹈“习性”。而另一方面,舞蹈习性也在不断塑造舞者自身的行为结构。这种塑形机制的存在本身并不是问题。在某个特定的社会或文化领域中,每个人都必须遵守相应的规则。舞者如何通过每日重复的舞蹈技巧训练,将训练技巧和自身融为一体,这才是值得考虑的问题;风格与舞者之间具有不可分割的联系。^①舞者经过多年的、重复的舞蹈技巧训练,“印象描绘着身体,而行动本身也成为身体的一部分”(福斯特 1992 484)。

“舞动无界”中的现代舞编舞过程给舞者带来巨大挑战。舞者们既希望自己能符合编导的要求,又希望保持他们在技巧训练中所体现出的主体性。要实现这个目标是一项挑战,因为舞者们肉体的层面上并未意识到他们的风格已被定型。不论舞者从认知角度多么希望改变自己,他/她的身体已经无法摆脱以往训练方式的束缚。

为真正理解这种形体上的挑战,我借用尤汉的感知记忆痕迹理论。尤汉这样描述道:“感知记忆是对某一种特定姿态或一系列姿态进行的个别感知记录”(尤汉 2003 P266)。当我们摆出某个姿势时,首先,我们将回忆起我们先前重复这项动作时在身体上留下的记忆痕迹,这与几百万年来,物种进化时积累下的原始反应是截然不同的。恰恰相反,“记忆痕迹是指大脑皮层学习新技巧和行为模式,并将这些技巧和行为模式施加于我们运动组织基础层次的方式”(尤汉 2003 P275)。人类已知的动作行为受到记忆痕迹的控制。

人们在“学习”一项新的动作技巧时,同时也在建立一系列新的感知记忆痕迹。人们能否重复某项新技巧,这完全取决于人们能否保留完好无损的感知记忆痕迹。(尤汉 2003 P267)

记忆痕迹构建在每个人独特的生活经历之上。重要的是,随着姿势被不断重复,记忆痕迹也变得越来越稳定,人们“需要集中的精力越来越少,许多经过努力才掌握的技巧几乎成为自发的、本能的反应”(尤汉 2003 P268)。因此,学院派的舞蹈技巧训练注重对舞蹈动作的不断重复,使技巧动作成为舞者自发的、无意识的记忆痕迹,这种记忆痕迹就是通过动作的不断重复而形成的。

当人们遇到截然不同的事物时,这些事物中蕴含着一定的拖延性、风险性与不确定性,此时,人们可能拒绝进行创造和改变,这是人们面临的一项巨大挑战。^②当有机体与环境之间发生接触时,以及当不同的事物彼此接触时,就会发生改变。身体越是复杂,通过感知、感官接触产生的不确定性就越大,越是容易产生延迟,而身体可根据自身的需求和愿望,进行自由选择。身体“对某项事物的种种特性进行过滤、简化、突出或概括之后,决定取舍”(格罗兹 2004 P165)。

学院派的舞蹈技巧训练要求青少年学生快速掌握并模仿所学的内容,这样,他们的身体就能克服延

① 杰拉尔丁·莫里斯(2003)在她关于芭蕾的专著中,论述过这一点。如果舞者不重视舞蹈风格的训练,并且过分注重技巧,将造成深远的后果,舞者倾向于用特定的方式舞蹈,这样,他们就无法接触到不同的训练方式,他们也无法根据不同编导的要求,完成规定的舞蹈动作。(莫里斯 2003, P21)

② 柏格森的时间哲学(1988)在此处非常适用。柏格森的看法与尤汉相同,他也认为,身体动作是一种习惯性的记忆,是一种“在过去就被存储,并等待在当前被激发出来的一系列机制……在这些机制中,身体不再需要有意识地学习,无须有意识的介入,就‘记得’该怎么做”(格罗兹 2004 P169)。在感知与行动之间,促发改变的那一刻很重要,在这一时刻,人们从被激发到开展行动,这是一个完全自发,未经任何拖延的过程。

迟的可能性,而这种可能性将实现创造性的变革。学院派技巧训练的目的在于:复制、呈现并消除不确定性,它限制了变革的可能性,减少了学生的选择权,降低了叛逆的风险,使习惯性的记忆得以持续。成人职业舞者正是通过这种训练获得主体感、身份感和安全感。要获得这种主体感,舞者必须根据身体的自发反应与固定的习惯记忆采取行动,这样就能消除随处可见的不确定性。

总之,我列举一些很难改变的姿势,其中一部分姿势是表演中所谓的“虚张声势的表演”,比如:静止不动、行走、四下观望等,在教条化的训练过程中,这些动作已经成为程式化的表演。在密德萨斯大学表演艺术创意研究中心博客中,我这样写道:

当舞者们停止舞蹈,开始行走时,将会出现什么情形?舞者们能否脱离表演的风格,从A处走到B处?他们的行走会不会演变成教条化的陈述?行走是否会给舞蹈形成隔阂,成为一项实用主义的行动,或是带有表演性的陈述?隔阂必须成为一种陈述吗?舞者们怎样看待对方?他们两人分成一组舞蹈,彼此之间没有眼神接触;他们以程式化的方式看待对方,就像机器人。舞者们将理想化的身体影像投射在镜子中。他们在舞蹈,但彼此之间缺乏相互联系(密德萨斯大学表演艺术创意研究中心博客)。

舞蹈学院的训练方式帮助学生塑造理想的形体,使他们成为受过专业训练的舞者。要实现这个目标,舞者首先必须打破其有形的、具有抵抗力的外在形体。^①我借用“格式塔心理学”的说法,使用“具有抵抗力”这一积极的、富有创造力的术语来描述生存。波尔斯强调了“个人‘抵抗力’的重要性,人们需要采取灵活的、具有渗透力的防卫,这样他们才能适应环境”(克拉克森 & 麦克文 1993 P115)。舞者们的身体与他们理想中的身体之间,经常出现反叛的现象,一方面他们希望我行我素,而另一个理想化的身体却不允许他们这么做,于是在反复挣扎之中,舞者们感到疲惫、焦虑,不愿意妥协。从年轻时代起,学生们每天就在两种身体状态之间挣扎,舞蹈训练的目的在于,将具有反抗力的身体和理想化的身体相融合。在完成静态的简单行走、观望动作时,这样做将产生一定的问题,因为这些动作无须进行太大的身体动作,无须太大的表现力。

“高抬双腿”可能是学院派舞蹈训练中最常见的姿势。从这个姿势中,我看到舞者们已经形成良好的自发反应与习惯记忆。

我看到一名舞者高高抬起他的腿,他的腿呈现出一个完美的直线,指向天空。他并没注意到我正在观察他。对于一名成功的专业舞者而言,这种技巧是一项宝贵的财富。然而,似乎很少有人从审美的角度欣赏这种技巧。(2009年—密德萨斯大学表演艺术创意研究中心博客)

舞者能毫不费力地高抬双腿,说明他已经建立起很好的感知记忆痕迹。而“毫不费力”也意味着漫不经心。尤汉认为,记忆痕迹也可能产生相反的作用,“运动反射具有强迫性,几乎超出当前所有感知输入的总和”。(尤汉 2003 P270)。而且,这种超越是一种“拯救生命的优势,而不是屈服于恐惧、痛苦和震惊”(尤汉 2003 P270-1)。学生们在外部训练规则的驱使下,每天重复练习腿部伸展动作,天长日久,由于伸展腿部而产生的疼痛也将逐渐减轻。我年轻时曾练习过芭蕾,从我的经验来看,我的确摆脱了那种由学习产生的严峻考验。随着时间流逝,每当我进行伸腿练习时,曾经由伸展动作产生的感觉已不再属于我意识中的一部分。当舞者根据编舞的要求将腿放低,双脚放松时,这反而成为一项挑战,这时,舞者不必再付出艰苦努力,他们将被带入一种未知的现实,过去的习惯与当前的意识之间的碰撞,以及感知新事物与采取行动之间的碰撞,将使舞者遇到更多不确定性。这样,舞者学习新事物的潜力将进一步拓展,他们将发挥出更多创造性。

根据现代舞的编舞过程,舞者们应当运用专业技巧,锻炼身体的耐久力,掌握灵活多变、相互关联的舞蹈技巧,要实现这个目标,舞者们必须提高他们的专注力。

专注力的学习是指:对新鲜事物保持开放的态度,对事物之间的区别保持警觉性,对不同的上下文表示出敏锐感,能意识到多方位的视角,在现实中保持方向感。(西格尔 2007 P237)

当今舞蹈学院面临着—项挑战:怎样通过舞蹈训练,创作出更多有创意的演出作品。学院可以进一步开拓学习方法,放慢脚步,鼓励学生进行自我提问,培养他们的好奇心,帮助他们将注意力集中在身

① 福斯特(1992)将这种身体称为“感知的”身体,与“理想中的”身体相对应。

体感知上,动静结合,鼓励他们进行即兴创作,关注持续的训练流程,而不是舞蹈作品本身。理想的身体将成为一项工具,成为舞者有意识的选择,而不是进行机械性的表演的手段。这种编舞过程中不确定性的碰撞将帮助我们在动荡的世界中起舞。

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(特约责任编辑:卿青)

“舞动无界”·北京^①

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【内容提要】本文主要与读者分享了作者作为西方的舞评家对整个项目所呈现的由中外编导创作的八个作品的非常独特而细腻的个人感受。

【关键词】抽象形式;中国情感

【中图分类号】J705

【文献标识码】A

【文章编号】1008-2018(2011)增刊-0053-02

在历经三载的沟通和筹备之后,北京舞蹈学院 and 英国 ResCen 中心成功举办了一项以“舞动无界”为主题的文化交流活动。

建立于 1955 年、坐落于京城偏西北的北京舞蹈学院一直被誉为“中国舞蹈家的摇篮”。教学上涵盖了芭蕾舞、中国古典舞和中国民间舞等多个舞种。ResCen 中心是密德萨斯大学下属的一个跨学科研究机构,主要负责学术科研和艺术实践之间的沟通和联系,并且重点关注二者间互动的过程。在超过半年的时间里,北京舞蹈学院与 ResCen 中心联合实施了这个项目,推出了八个以“起舞于动荡世界”为主题的舞蹈作品。

项目创作方面的要求相对简单,包括四位大陆编导(其中三位是北京舞蹈学院教师)、一位香港编导(澳大利亚籍)、三位英国编导在内的每位艺术家需要在北京舞蹈学院用 11 天的时间、使用北京舞蹈学院青年舞团的演员(每个作品不超过 6 人)创作出一个 10 分钟以内的作品。所有作品的创作过程除了用摄像机拍摄下来以外,也会由一个来自中国、英国、美国和新加坡等国家的学者组成的研究小组同步进行观察与研究。研究记录以博客形式发表在舞蹈学院与 ResCen 中心的网站上。此外,项目还在最后组织了一个为期一整天的小型研讨会,邀请所有参与者一起交流、分享各自对于这个项目全部过程的感受和看法。

这次到北京,我正好赶上这个项目快完成的最

后阶段。每个舞蹈作品都处于最后的完成环节。这些作品既是独立的,同时也被包含在四个阶段里,于 11 月上旬在北京保利剧院正式公演。每个作品都用身体语言、尤其是用中国人的身体语言,通过小故事的方式非常好地表现了“舞动无界”项目的艺术要求。北京舞蹈学院青年舞团的演员大都来自中国古典舞、民间舞训练背景,演员令人瞩目、技术一流且充满活力。即便保守一点,它也完全可以被比作中国的 DNT2。看起来,这个舞团能够很好适应外国编导严谨的现代舞体系,不过与此同时,国外编导也需要调整自身以便能够适应一个他们先前并不完全了解的陌生环境。

其结果是什么?难以预料。或许,这是一个囊括了西方的抽象形式与中国的感情内涵的综合体。我非常有幸能够以观察者的身份,目睹了这两个部分在教室中从编创开始到最后完美合成的整个过程。编导乔纳森·卢恩的《北京人》是一个带有中国书法线条感的节奏鲜明、充满活力的男子集体舞蹈,伴随着美国麦特·莫斯创作的极富穿透力的电子音乐,非常新奇、带有那么点性感、亦充满趣味,同时也将主题的严肃性与形式的戏剧性做到了一种巧妙的平衡。

与之相反,编导赵铁春的《纸钱》则是一个平缓流动、有着唯美情调的、用四个身着类似农民服装的演员演绎的关于人间与天堂、抑或生存和死亡的作品。根据这些我们可以看出,编导发展并重新界定

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① 原文刊载于《欧洲舞蹈》杂志 2009 年 12 月刊,75-76 页。《欧洲舞蹈》杂志是一本面向欧洲各国、北美地区、以及澳大利亚、日本所发行的主要介绍欧美各国舞蹈动态的综合性国际刊物。

了自己的一种理解,将中国民间舞当中“扭”的这个元素与莫扎特的《垂怜经》(中等的行板节奏)^①进行一种同置与并列,这是一个非常宏大的音乐,但编导很好地处理了他们之间的关系。

8个作品的整场演出由编导肖伯娜·叶娅辛的《碎砾》作为开始,这个作品是一个大胆运用青年舞团舞者自身特性的带有实验风格的作品。编导在艺术风格上一向偏重锐利感和速度感。作品没有刻意的引导,只有随着具有强烈听觉效果的音乐(安迪·考唐和池田亮司的作品)伴奏而进行。凯莉·尼科尔斯的《聚裂》也类似地带有少许快速和狂热的风格,因此也成为了凸显“起舞于动荡世界”这个主题的典型作品之一。尼科尔斯的作品就像其所呈现的那样,与英国编舞家韦恩·麦葛莱格^②之间的关联比较紧密。这并不是坏事,或许因此还会受到北京舞蹈学院和中国舞蹈界的普遍欢迎。《聚裂》展现了复杂的技术技巧,但是从西方人的角度来看,它是借助一个我们都很熟悉的词汇来进行表达的。从个人角度而言,我更偏爱编导约翰·乌坦斯的作品《水痕》,一个有着流畅结构的即兴作品。作品开头和结尾的音乐用的都是美国标准版的《暴风雪季节》和蒂姆·巴克利的《汽笛之歌》。整个作品带有一种安宁的细腻感和一种缓慢的忧伤情调,这是当晚的一个最富有诗意和难以捉摸的作品。可能对于舞者来说,这个作品所富有的挑战并不亚于叶娅辛和尼科尔斯所创造的那种强烈的外在的感觉。

意料之中的是,中国舞蹈编导创作的其他作品与国外编导的作品有着显著的不同,并且同样的都具有多种效果。编导赵明的《信还是不信》全面地展现了在“甲流”状态下的人们不同的举动,最终是一个充满希望的结局。编导张云峰的作品《最深的夜,最亮的灯》的出发点源于一个在2008年奥运会开幕式彩排中受伤、现在只能依靠轮椅生活的舞团演员刘岩的故事。整个作品分两层,其中袖之舞部分也是刘岩受伤之后首次登台演出。在精致的红色长裙的包围中,她出现在舞台右侧一个高的平台上。在她的舞姿静止之后,三位男舞者细腻地在她身侧起舞,这个作品留下了全场最孤单的意境。编导王玫有着中国皮娜·鲍什之称,身着兔子服装的五个演员用改编自巴赫大提琴组曲的音乐,演出了她的作品《却道天凉好个秋》。我并不想就这两个编导进行比较,但从作品中已经感觉到了编导本人不开心的情绪,或许这些地板上的小兔子构成了最原创的“舞动无界”主题的作品。

至于下一步的计划,可能其中的一部分作品会于明年在英国进行演出。理想的话,此项目的下一阶段将会在英国进行,由英国的舞者和来自中英双方的编导们一同参与。不过,作为跨文化交流的一种模式和方法而言,舞动无界完全可以在世界上任何地方进行。

(特约责任编辑:卿青)

① 垂怜经(Kyrie)是弥撒曲的第一乐章,该作品音乐取自莫扎特c小调大弥撒曲(KV427)

② 英国编舞家,代表作有《原》等(2008年为荷兰舞蹈剧场所编),也曾为电影《哈利·波特》编舞,擅长透过舞蹈与科技的结合来“切割身体的表演空间”,以奇特的新方式呈现人体,使观众用新的观点来认识人体的种种可能性。

跨文化合作

——从肖伯纳·叶娅辛和张云峰的舞蹈作品思考文化跨国的问题

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【内容提要】本文将针对舞动无界项目这个特定的研究对象,分析跨文化主义的内涵。首先探讨跨文化主义产生的问题,并对文化依附于国家的观点提出自己的见解。其次,进一步阐述跨文化合作中不可预料的因素:在舞台舞蹈合作的进程中,“跨文化”在预期的各个阶段引发的多种分歧。由此说明跨文化交流与文化差异共存并行的历史事实。

【关键词】跨文化主义;跨文化作品;工作环境;资金政策;跨环境

【中图分类号】J702 **【文献标识码】**A **【文章编号】**1008-2018(2011)增刊-0055-05

如英国密德萨斯大学表演艺术创意研究中心的网站所述,“舞动无界”项目旨在促进跨文化合作。本文将针对特定的研究对象,分析跨文化主义的不同内涵。首先,本文将探讨跨文化主义产生的隔阂,并对文化依附于国家的观点提出自己的见解。其次,本文将阐述跨文化合作中不可预料的因素:在舞台舞蹈合作的进程中,“跨文化”在预期的各个阶段引发的多种分歧。最后,本文将说明跨文化交流与文化差异共存并行的历史事实。

我就职于加州大学洛杉矶分校的世界艺术与文化部门。从部门的名称可以看出,我们致力于通过艺术实践活动促进不同文化的交流(福斯特2009)。其次,我部门与跨文化表演中心有密切合作。该中心经常组织音乐舞蹈晚会、文化交流活动以及与“乡土文化”有关的节日活动(米特玛)。因此,我的同事和我本人有义务去思考跨文化主义的内涵和纲领,有必要对以“跨文化”自居的项目的审美假设进行质疑。

近期,我与维多利亚·麦克和莱昂内尔·波普金就舞台舞蹈语言进行了一系列的讨论,最后得出了一个关于“跨文化作品”的判定:跨文化作品由两人以上参与,是传统表演的结合,舞蹈编排充分体现各传统表演的特征,通常以交替形式出现,而非不同表演形式的融合。换言之,“跨文化作品”的主题或题材可能取自一种文化(我们称之为原素材),而表

演形成则采用与原作无关的另一种对比鲜明的结构和语言,例如,采用西方戏剧表演形式(Bharucha 1993)。另外,在加州大学洛杉矶分校组织的亚太文化演出交流活动的项目中,“跨文化作品”意为通过多种表演形式,体现一个共同的主题。另外,还有一种对“跨文化作品”的解释,即两种“非西方”运动语言的组合。

针对这三种解释,我将通过隐喻的方式解释何为舞蹈——享有语言的属性却又不同于语言本身。在以往的言论中,舞蹈家常常将舞蹈与语言相比:我们称之为动作词汇或动作短语。舞蹈的动作单元类似于语言的词汇;舞蹈形式则类似于句法特征,支配编舞者组织动作单元,形成舞蹈的节和章,最终形成完整的舞蹈。如肖伯纳·叶娅辛所言,舞蹈更像是优美的诗歌而非散文:舞蹈的内涵一般具有隐蔽性和多层次性,而绝非表层意思。另外,在现代舞中,编舞者通常会在编舞的过程中形成自己的舞蹈风格。即使在编排传统舞蹈时,编舞者或指导人员也只是按照规则(通常是隐式的)编舞,而非完全由规则限定其形式(正如语法规则对非诗口语和非实践散文的作用)。在我看来,将舞蹈比作语言,虽然有其局限性,但也显示了舞蹈的价值和用途。在下文中,在充分考虑局限性的前提下,我将详细说明这一类比。

在上述跨文化主义研究方法中——包括主题选

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取、语言结合和形式转变——跨文化作品都没有对共享的资源进行深入的舞台分析。例如,这些方法没有对舞蹈的结构、规则或是舞蹈的章节或是整舞的形式进行专门的分析。同样地,这些方法也未对动作中的一些独立单元——主题、语言、形式——的共通性和分歧进行分析。跨文化项目通常也未对作品过程进行质疑。这些研究也未对训练体系和资金结构对舞蹈的美学影响进行研究。另外,在大多数的跨文化主义研究中,“文化”常常以国家为划分标准。根据这些研究的假定,跨文化作品必须有明显的视觉差异,即此类作品中会有明确划分不同文化差异的界限,包括民族、国家等。跨文化作品将相异的文化结合为一体,且这些文化享有完全不同的历史、社会意义和审美价值。

“舞动无界”项目与一般的跨文化作品有着关键的不同。我所观看的排练(2009年5月20日至5月24日)由英国舞蹈编导肖伯纳·叶娅辛与北京舞蹈学院青年舞团的舞蹈演员以及中国舞蹈编导张云峰与另一组舞蹈演员合作完成的。肖伯纳·叶娅辛是一个中型舞团的艺术指导,而张导则是北京舞蹈学院(一家大型国家级舞蹈机构)的编舞。舞蹈演员都接受过北京舞蹈学院高强度的专业培训,且现在均为北京舞蹈学院青年舞团的职业演员。通过英国舞蹈编导与北京舞蹈学院的编导分别与青年舞团舞蹈演员的合作,“舞动无界”项目否定了之前对跨文化交流的认识。传统观点认为,跨文化交流只限于主题、舞蹈语言和舞蹈动作的合作。该项目表明,跨文化合作可以体现于舞蹈编舞的任何阶段。当然,该项目也引发了一些争议。另外,该项目也对以往在“文化”与“国家”关系方面的认识以及“跨文化主义依赖于国家差异”的传统观点提出了质疑。

“舞蹈无界”项目促使我对资金结构的对比研究和对舞蹈形式的类比研究。首先,我对该项目中舞蹈形式的交叉性和差异性进行了深入研究,重点分析了舞蹈演员和编舞者的个人背景、经验、国籍以及相关因素对编舞方式的影响。其次,我将讨论了其后续项目对跨文化主义质疑的深远影响。

我认为,该项目不同于传统的跨文化合作,并且对诠释这一概念有积极的影响。正如鲁斯特姆·巴鲁奇(1993, 2000)所言,如果不对地方意义、特定历史和经济状况进行深入的分析,跨文化主义会引发深层问题或者被利用。与鲁斯特姆·巴鲁奇一样,

对于将文化与政治、权利、历史和经济分离的传统的跨文化交流的意义,我也持保留观点。因此,在研究“舞动无界”项目时,我未采用传统跨文化主义的思想,以便分析该项目值得学习的地方和其延伸出的新挑战。正如“舞动无界”项目所反映的那样,我们生存的这个世界不仅已经实现全球化,而且还在不断融合的进程中。基于不同地区、国家、经济地位等因素的影响,我们正在以各种不同的方式体验着全球一体化的过程。我们中的一些人甚至在日常生活中都时时经历着跨文化对话或跨文化交流。跨文化主义绝不是某些艺术家专享的理想目标,而是实实在在地存在于我们的生活中。因此,探讨“跨文化”、“跨文化投入”以及“跨文化”作品的形成过程,有利于我们了解跨文化交流的产生条件。在我看来,其目的在于为跨文化的民族性、历史性和政治意义提供准确的定位。

一、探究跨文化主义:编舞

“舞动无界”的编舞没有依赖于舞蹈词汇的交流,相反,某些舞蹈动作还存在明显的争议。这一现象在肖伯纳·叶娅辛编排的《碎砾》一舞中尤为明显。对于学习传统中国舞蹈和民族舞蹈的北京舞蹈学院的舞蹈演员而言,这个作品是完全陌生的舞蹈语汇。叶娅辛从以往的动作素材发展创新了一套全新的舞蹈动作。

而张云峰编导的作品由于采用了舞蹈演员熟悉的舞蹈语言,容易引起共鸣。张导的作品采用了传统中国舞蹈语言,例如经典的腿和躯干的站位,惯用的胳膊延展动作等。在张导编排某独舞中,舞蹈演员弯曲一条小腿,从大腿位置交叉于另一条腿前,接着向前倾斜,向外旋转,而这一动作是北京舞蹈学院课堂训练的基本动作。这里,上背前倾、花样式延伸和前伸胳膊所传递的信息与中国传统舞蹈和民族舞蹈是一致的。而且,中国传统舞蹈中常见的连续环臂动作也是张导编排的舞蹈《最深的夜,最亮的灯》的显著特点。

在两位编导的创作中,动作的动势比舞蹈语言更为重要。作品《碎砾》的快速移动与间断的动作是其主要特征。一个连续的动作常常会被突然的节奏性跳跃打断,这一现象贯穿于整个舞蹈,赋予了舞蹈建筑感。另外,水平位置与方向的频繁变换也是该舞的显著特征,编舞者希望该舞的表达犀利、鲜

明。动势被打断以突出各种位置或姿势。而任何偶然间接的移动都会促使形成清晰的角度和位置。尽管叶娅辛开始其编舞生涯时采用了婆罗多舞的舞蹈语言,但是这种动作语汇在《碎砾》完全没有出现,倒是让我觉得该舞与婆罗多舞的内在逻辑关系是:舞蹈中的动势、间断的节奏、收——起的动作和与动量支配所作的抵抗。

延伸的动作也是舞蹈《最深的夜,最亮的灯》的一大特征。呼吸的节奏主宰了舞蹈的发展。冲力促使舞蹈演员从一个位置转向下一个位置,而每一次移动只是轻轻的点地。在该舞中,快速的旋转、跳和起伏摆动的手臂是最常见的动作。在每一节中也都有—种进攻意识,随着这种速移和旋转的不断推进,移动的冲力逐渐消散或突然终止。在该舞中,跌落—爬起是重要动机之一。

对于北京舞蹈学院的舞蹈演员而言,张导的编舞比叶娅辛的编舞更为有机。就我的观察而言,环臂、起伏摆动手臂和躯干、快速移动四肢以及无间隙的水平换位都是中国传统舞蹈的显著特征。另外,我还注意到,呼吸节奏也是中国传统舞蹈的关键因素。与叶娅辛的舞蹈—样,张导的舞蹈与传统的舞蹈形式有—种内在的逻辑关系。

二、观察过程

舞蹈语言和动作动力不是区别这些作品的主要特征。在观察排练和与其他人进行交谈时,我意识到编舞过程的影响远比动作语言大。对于舞蹈演员而言,叶娅辛的编舞与他们原有的舞蹈语言有很大的不同。在排舞的过程中,他们常常会因为如何投入到舞蹈当中而感到困惑。而和张云峰编导合作的舞蹈演员更能适应其编舞方法。

这是一个关于文化而非国家的问题。舞蹈学者慕羽和叶娅辛都曾表示,编舞者编排的舞蹈并不完全代表他自己的(国家的)文化或者只代表他自己的(国家的)文化。而且我们也应充分考虑编舞者的作品与编舞者的经验、制度结构、工作环境和资金因素之间的关系。

北京舞蹈学院的舞蹈演员来自大型公立的艺术学校,目标是表演优秀的作品。走在舞蹈院的教学楼里,我看到许多的专业班级正在上课,有芭蕾舞班、中国古典舞班、武术班、中国民族舞班等。学员们虽然年纪不同,但都穿着统一的紧身衣、紧身裤、

舞蹈鞋进行专业训练。我听说,北京舞蹈学院的学员的身体素质在很小的时候就会被专业人员评估,看其是否符合中国舞蹈形式的审美要求。北京舞蹈学院形成的训练体系是中国各地舞蹈训练的核心和标准。总的来说,该体系强调严格的训练、专业的技巧和体系的内在联系。

北京舞蹈学院的舞蹈演员也说到在北京独自创作会遇到的困难。从北京舞蹈学院编舞专业毕业后,学生们通常会选择为北京舞蹈学院或者国家级舞蹈团体进行创作。毕业生也可以选择从事商业创作(见与余承婕的私人书信)。北京舞蹈学院的舞蹈演员说,开办舞团的编导经营的舞团规模小,完全依赖于演员的免费演出,而收入则来源于门票所得。由于面临种种困难,参与叶娅辛舞蹈作品表演的演员表示不希望成为编导。

而叶娅辛舞团舞蹈演员的工作境遇则完全不同。这是一个小规模、有规律的、基于项目制的独资团体。叶娅辛根据需要招募独立的舞蹈演员——通常是古典印度舞舞蹈演员和喜爱在小团体工作的其他演员。英国政府根据不同的舞团规模,为其提供广泛的资金支持。资金由地方划拨,而大部分团体都在伦敦市区。肖伯纳·叶娅辛舞团也是如此。肖伯纳·叶娅辛舞团是一家得到持续资助的团体,但它却并不像其他同等级的舞团(如芭蕾舞团)—样接收同等资助。而且,其舞蹈人员也是根据项目需要进行工作。另外,与许多舞团—样,叶娅辛的舞团也为渴望成为编导的年轻人提供基础培训,教授他们专业知识,为其开启编舞生涯。

北京舞蹈学院的舞蹈演员通常都有工作保障,至少在短期内不会失业,这在其他国家是非常罕见的。他们很少考虑与个人编导建立合作关系,因为他们的工作不基于项目,也无需为未来有过多的担心。不过,这些舞蹈演员在北京舞蹈学院的舞团的地位和收入取决于其在国家价值体系中认定的等级。于是他们选择参加各种国内比赛以显示自己的实力。通过这些比赛,他们中的一些人在国内享有一定的知名度。尽管这些人在舞团有相对稳定的地位,他们仍然不断地完善自我,以成为优秀的舞蹈演员。对于他们而言,成为国家级的杰出演员比展现个人的舞蹈技能更有意义。

英国的资金政策在一定意义上促使舞蹈演员和参与者共同承担责任,然而,这也增加了资金不稳定

的可能性,会引发一种紧迫感:由于任何项目都有可能无法继续,演员们不得不在演出的同时考虑未来的生计。同时,舞蹈演员也可以考虑做编导。他们可以努力打拼,成为一流的舞蹈演员后转做编导,也可以成为完全独立的艺术工作者,申请项目经费,在教育机构、社团或音乐演出中工作,参加舞台舞蹈秀等等。相比之下,北京舞蹈学院的管理体系更鼓励舞蹈演员相互竞争,从客观上提高其专业地位。

三、历史比较

青年舞团的演员与叶娅辛舞团的演员不仅工作环境大为不同,其工作的舞蹈语言也毫无相似之处。叶娅辛和张云峰的现代舞编排都取自传统的舞蹈语言。叶娅辛的舞蹈语言来源于印度南部的古典舞蹈婆罗多舞,而张导则结合了中国传统舞蹈和现代舞。无论是婆罗多舞还是中国传统舞蹈都曾历经无数的音乐会,其民族性、社会性和无国界的现代性也经历了复杂的变化。

20 世纪初,作为对殖民批评的回应,一些拥护文化民族主义的实践者对婆罗多舞进行了重新编排,以表达一种民族自豪感。舞蹈演员追溯该舞的历史,对其不同的定义进行比较甄别,以确定此舞种悠久的历史。对于一些舞蹈演员而言,19 世纪高等舞姬与宫廷和寺庙的密切联系是文化鼎盛的象征。而对于另一些舞蹈演员而言,这一时期却标志着体系的衰落。他们认为鼎盛时期应该追溯到梵文盛行的古典时期。在 20 世纪三十年代初至 20 世纪末,一些舞蹈演员致力于将古代和中世纪的美学理论、舞蹈知识和古代画像研究中关于舞蹈的内容进行整合。

经过大量国内外实践活动之后,中国古典舞蹈于 20 世纪 50 年代最终成型。该舞种融合了戏曲、武术、欧洲的芭蕾舞以及古代画像等(与许锐的私人通信)。在其他一些亚洲地区,特别是印度和印第安地区,剧院舞蹈大都来源于宫廷舞蹈。而在中国,到 10 世纪仍然没有宫廷舞蹈,也就不存在上层文化影响剧院舞蹈的可能。于是,重塑古典艺术形式的过程融入了大量本土元素,以表现中华文化的精髓(韩瑾,魏美琳相关论述),从而形成特定的艺术形式和培训体系,也形成了专业的舞蹈领域(北京舞蹈学院编辑部,张云峰,2010)。大多数舞蹈改革家支持以苏联芭蕾为主导的训练模式和舞蹈

语言。

在婆罗多舞和中国古典舞的领域中,杰出的创作人员都非常注重按照一定的原则重塑舞蹈素材,形成超越“传统”形式的“经典”舞蹈。一些舞蹈演员则强调舞蹈原则远过于表演细节。在艺术复兴时期,婆罗多舞大师巴拉撒拉花堤将神庙舞女的传统动作融入表演中。在中国的古典舞领域,孙颖创新了汉唐舞蹈,不求展现超越历史的中华文化精髓,只为表现中国在 10 世纪前的舞蹈艺术。(魏美琳即将出版的文字)

尽管如此,这两种舞蹈形式还是存在着很大的差异。婆罗多舞是 20 世纪对传统舞蹈的改良。虽然在现代舞台上表演,舞蹈中依然延续了传统的文化。即便神庙舞女不被认可,其传统的舞技依然在现代舞蹈表演中得到充分体现。虽然舞蹈家们对改革的范围和力度持有争议,他们依旧采用了传统舞蹈的曲目、舞蹈语言和萨蒂尔(一种继承了婆罗多舞的舞蹈形式)的编舞结构。可以看出,婆罗多舞是传统舞蹈和古典舞蹈的集合体。此外,婆罗多舞的排演者、推广者和研究学者在复兴该舞时主要依赖于人们的民族主义情绪而非政府的支持,极大地促进了艺术的发扬。

相比之下,中国古典舞蹈的复兴主要取材于历史元素。舞蹈家通过多次会议讨论,确定中国古典舞的形式,以在舞蹈中最大化地表现中华文明的精髓。不同于婆罗多舞的复兴,中国古典舞的复兴得到了政府机构的大力支持。婆罗多舞的复兴和重塑源于殖民主义思潮,是个体、民间艺术组织或萨蒂尔拥护者的行为。直到后殖民主义时期,古典舞蹈形式才受到印度地区和中央政府的支持(沙阿 2000)。这些差异反映出两国不同的政府结构。中国的艺术资助体系呈现中央化和标准化的特点。而印度的艺术体系则表现为中央统一、地方发展的特点。中国古典舞的创作显然加入了一些外来元素,特别是芭蕾舞的舞蹈语言。而婆罗多舞则融入了古典和现代西方歌剧和舞蹈形式,更多的反映了其历史背景。最后,婆罗多舞的复兴有较强的历史意义,而中国古典舞的创作则是为了表现中国文化的精华。

这些舞蹈形式都蕴含了复杂的历史因素,而文化则被看作是独立于政治或经济的有机体。另外,人们质疑国家界限的固定性和孤立性,指出在如此牢固的“国家实践”中依然存在着跨国合作。而在

当代作品中,跨文化作品十分常见,特别是反映全球一体化进程中城市生活的作品。

四、事物本身的差异挑战着 对文化的统一定义

张云峰的作品对“文化与国家密切相关”的说法提出了质疑。在张导的作品《最深的夜,最亮的灯》中有四个演员。其中演员刘岩是一位因演出事故脊椎受伤的残疾人,这是她在受伤后的第一次表演。其余三名演员为正常人。

无论是个人的身体因素还是在社会排斥中的身份认同,残疾人的舞蹈语言具有其自身特征,或者说是一种残疾文化。这里的文化概念不同于与国家相关的文化概念,也不同于表达特定历史的古典舞形式。我并非想强调“残疾文化”是超越国界和地方历史的新的理想分类。我只想说明,“残疾文化”并非偶然出现的,而且这一概念也绝不只是“艺术和文学”上的意义。相反,我们意识到不同生活背景下的残疾人可能有过相似的经历,进而意识到在某个特定的国家、地区和场所的现实生活中也可能存在交叉性。对文化的重新定义是对传统跨文化主义的中限定交流范围(即某种文化)的极大挑战。我们认为,这种交流是动态发展的过程。

然而,由于受到舞蹈场地基础设施的限制,该舞中只部分地表现了残疾文化。在参观北京舞蹈学院的排练场时,我被震惊了。这个建筑物内几乎没有为残疾人专设的通道。楼梯没有坡道;坐轮椅的人必须在他人的帮助下才能越过每层楼门的门槛。如果没有人陪同,坐轮椅的人根本无法在楼内自由行动。在这样的环境下,要写出颂扬残疾人的作品是非常困难的事情。

同时,残疾舞蹈也是对传统舞蹈评判体系的挑战。以往的评价体系对所有舞蹈演员的评定标准是一致的。然而,单一的评级体系不允许对艺术精湛有不同的定义——这恰恰是残疾演员所需要的。在

残疾人表演的舞蹈中,舞蹈演员通过操纵轮椅的轮子,按照一定的空间轨迹,尽可能地围绕一个中心旋转,形成特性化的舞蹈表演。舞蹈演员在表演时,通过仅有的一只胳膊的臂力向前移动自己。只有具备健壮的体格和一定的技巧才能让车轮在舞台上自由穿行。尽管刘岩的表演比我的描述更具有张力和表演性,但是她的表演也引发了一种新的需要——改变舞蹈的定义和表演优秀与否的判断标准。

五、超越跨文化主义/面对跨文化主义

经济结构、制度体系、训练实践、工作过程等因素为创作的作品贴上了“文化”或者“跨文化”的标签。这些因素对作品美学价值和期望结果的作用与“文化”相同。之前提到的“跨文化主义”——题材选取、语言交流、形式转化——依赖于对文化的一种认识,即文化具有相对稳定性,植根于某种传统中,不受经济环境和历史变更的影响。代替“跨文化主义”的词语应当更能反映在动态关系与经济网中文化的复杂性和矛盾性,从而使我们更好地认识国家与地方情境的交叉与分歧。鲁斯特姆·巴鲁奇认为,“跨情境”能更好地表达“复杂交际”(2000:17)的历史、经济体系、政治差异和文化。

我认为这个术语可以应用于许多项目中,以说明跨边界、跨国家、跨社区的差异性和交叉性。除了我们在北京舞蹈学院看到的这个项目,编导还可以建立长期项目,进行更广泛的交流。这样,编导在创作自己的作品时,从舞蹈句法及结构到外部表象和框架机制都可以部分采用或完全采用其他舞蹈语言。^[33] 长期持续的项目使编导有机会共享不同的历史、政治和工作环境,完成更多的创新作品。在不断变化的世界背景下,这种思考是对艺术作品创作的积极支持。

(特约责任编辑:卿青)

舞动世界中的“现代身体”

保罗·瑞

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【内容提要】本文作者通过描述他所观察的两个作品的创作过程、编导意图以及围绕排练所展现的各种交杂的不可规限的复杂情形,探讨了什么是现代的身体,以及现代性视野中的身体如何难以驾驭。

【关键词】疾病;身体;现代性

【中图分类号】J70-02 【文献标识码】A 【文章编号】1008-2018(2011)增刊-0060-07

“身处练习室,让我感到放松而愉悦。它是这样的一个工作场所,能使我们舞动起来,同时又是一项单纯而富有挑战性的任务,让我们挺身站起,表现自我。”

班纳曼(Bannerman)2009

“疾病使人失去了在舞蹈和剧院中表演的机会。”

德里达(Derrida)1978【1967】:183-4

“当我离开时,我走路都成问题。臀部很疼,头晕沉,身体前倾,也直不起来。在这种负担下,肩膀跟腰部的肌肉都痉挛了。”

达厄塞克(Darrieussecq)1997:63

在肖伯娜·叶娅辛(Shobana Jeyasingh)的作品《碎砾》(Detritus)创作过程期间的一次交谈中,一个舞者向我形容它的创作过程是“制造现代舞者”。接着,她谈到了中国社会的变化速度。在她看来,叶娅辛那些各不相关、非故事性且质量良莠不齐的动作编排正是反映了这一社会变化。

这是一个切入点。这个舞者的兴趣在于学习如何在作品中反映出现代生活,然而却多少没认识到这是西方世界对舞蹈认识的关键,即现代舞也应该反应当代生活。但整体来看,作品在舞动无界中直接切入到了中国复杂问题的核心。北京舞蹈学院(BDA)青年舞团的成员受中国古典和民间传统熏

陶较多,创作当代风格作品的实践会使他们受益良多,这种思路非常合理。同时,设想一下,一个人能够在中国这样的环境中“培养”“现代舞者”,绝不是什么稀罕事,当通过一个国家精英机构严格训练出来的中国舞者将它清晰表达出来时,就好比表现出了一项独特的历史文化遗产。集约化,理想化,唯美化了舞者躯体,使舞者为国家进步服务^①。北京舞蹈学院的走廊上展览了一张照片,照片显示一群身穿连身工作服的妇女,穿着芭蕾舞鞋,摆出脚尖点地的舞姿。对我来说,这张史料一方面涉及到一种传统的、性别、技术和美学交织的实践和评述,另一方面涉及到了劳动、生产和集约化。当这种经济、政治和文化需求的特殊结合成为了过去时,曾经结合的事实显然还在,所以我们有足够理由相信国际编舞合作显示了特殊的历史力量和国际化创新的独特结合,这是当下的标志。

一方面,北京舞蹈学院青年舞团的舞者有成为现代舞者的兴趣,这并不让人吃惊。事实上,如果我们赞同如 Larissa Heinrich 和 Fran Martin 这类人的观点,即“躯体,可以理解为文化和历史背景下的一系列不断变化的概念和行为,可以解读成中国现代性的符号”(2006:10),那么舞动无界便肯定会遇到“现代身体”的问题。况且,根据这两位努力解析和多重强调,“现代舞者”的精确本质和概念都没有

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① 给英语母语读者,也许以城市为背景的项目最著名的描述仍然是翻身,威廉·辛顿在1966年的著作描写1948年山西省一个小山村中的共产主义土地改革。辛顿在书开头写道:“每个革命都创造新词汇。中国革命创造了一整套新词汇。最重要的词是翻身。字面意思是“转身”或“翻身”。中国有数以千万计的无土地或有地无钱的农民,想要站起来,打倒地主分土地、财产、用品,和房屋。但是它的意思远多于此……”(1997【1996】:7)。

定论,或者根本不能下定论。辩论的贡献在于考虑到肉身实践的次数和在现今背景下承载的疑问:对于一个舞者而言,在如今的北京培养“现代舞者”意味着什么?

在安德烈·勒沛奇(André Lepecki)的《耗人的舞蹈:表演和动作的政治》(*Exhausting Dance: Performance and the Politics of Movement*)(2006)中提出了最新的身体和现代间的关系理论。书中,勒沛奇引用了德国哲学家彼德·史路特戴(Peter Sloterdijk)的观点,他与其他人一样把动作本身看做是现代的固有特点。于是“本体论地意义上说,舞蹈本身具有并同形于动作”(2)成为了现代的标志:

由于这个现代的动态的艺术项目成为了现代本身(不可避免的现实,基于事实),所以这个西方舞蹈越来越多地贴近了生产、身躯展示,并越来越适于表现这种不可抑制的不断变化。

勒沛奇驳斥了这个观点。在他的书里,他探讨了一批创作“耗人”舞蹈的实践者,他们采用的是各不相同的,中止或破坏了上述压迫性的审美策略。他的假设是“当下的舞蹈耗人这种观点是一种对通过不间断动作进行单一展示的参与者的这种受限主体性模式的全体批判。”(2006:7)。

鉴于上述引文已相当明显,勒沛奇谨慎地指出他对“西方舞蹈”的关注点,尽管没有着意指出他在批评谁的或哪个现代。很显然,历史、文化、政治和经济的不同,决定了即使我们可以在欧美背景下验证勒沛奇的分析,在中国舞蹈上却不能完全套用,也不能完全否定,因为中国现代的很多方面与所谓的西方现代有重合或重组的情况。

由此看来,在本文开头的克里斯多夫·班纳曼题词中也有勒沛奇观点的蛛丝马迹,题词在舞动无界合作开头写到了他在舞蹈练习室中“放松和愉悦”,提出“单纯又富有挑战性的任务,让我们挺身站起,表现自我”(2009)。很难知道班纳曼是否,或是如何有意识地受毛泽东思想的引导,但是中国成立宣言中最著名的一句话——“中国人民从此站起来了”——在班纳曼的词中余音犹在^①。我是不是得严肃点?至少,我们可以注意到那种恒心——和显然富有说服力的——“挺身站起”是“现代舞者”

宣告自我、开始行动的一种比喻。某种程度上,这种行动的本质是果断和自立的;但是它也缘于它所反对的东西,激励语“站起来”所摆脱的东西。对于毛泽东而言,1949年的宣言意味着中国的百年耻辱(1842年第一次鸦片战争起)画上了句号,他的国家不再是殖民列强手中的“东亚病夫”。对班纳曼而言,赌注便肯定有点低了——在练习室中挺身站起,表现自我意味着“讨论和策划”的终止——但是分歧仍然存在。而就雅克·德里达(Jacques Derrida)对安东尼·阿尔托(Antonin Artaud)观点的释义而言,表现和肉体完整的两个敌人分别是批判性分析和医疗。德里达的更完整阐述(以引用阿尔托结尾)写到:

人——本身的——身躯——直立——不需要——碎砾。不幸、污染,存在于评论界或医疗界:它是将言论或身体变成作品,这类可以呈给懒散的评论者,让他们偷偷地轻率评论。因为,按照定义,唯一不受评论约束的便只有躯体的生命,与不幸和死亡对立的活生生的完整肉体,是由剧院维护着。疾病不可能让人在舞蹈和戏剧中站直。“瘟疫、霍乱、天花在舞蹈和剧院中都没有存在过”(84,第127页)(1978【1967】:183-4)。

于是,在最宽泛地意义上而言,“现代舞者”的两种特点是站立和移动。涉及到舞蹈方面,我们可以将这些特点抽象为垂直和流动,而且事实上,两者都是我在舞动无界中所看到的作品的重要特征。垂直表现为在世俗层面上对姿势的关注;但是腿部伸展的评价为示范技术,也就是舞者能够达到最高,最直的垂直度(如孙锐)都被认为是组内水平较高的(也是闲谈中商业市场中赚钱能力较高的)。“流动”——被称为“气”这个概念——在舞动无界成为一种近距离的、叙事、示范、观察,和手把手指导相结合的重点,这明显成为了张云峰舞蹈排练的明显特点。他们持续的专注,使得舞蹈内容十分清晰。他低沉,不费力的低语,我觉得他与舞者的互动本身便展现了他编舞力图带来的流动感。据我从翻译处获得的信息,这种方式延伸到他为舞者做的舞蹈阐述中,阐述采用了富有想象色彩的实况报道形式。比

① 在《毛泽东和中国革命:文献简史》(2002),齐慕实为毛泽东的演讲之一“中国人民从此站起来了”题头。然而,他继续指出“我们站起来了”在1949年9月中国共产党会议的讲话中出现过,而不是出自通常所知的十月天安门城楼。齐慕实继续写道:“此处题目来自于中国最完整的毛泽东作品版本的编辑,发表于90年代,其后这句话影响深远”(125)。

如,在某片段或场景的高潮,舞者被要求想象他们在瞭望大海;有时候,他们做出仿佛有水流从他们中间冲过的样子。

这些流动的原则——如果没有张的特殊语言和形象化指点——北京舞蹈学院舞团的所有舞者都了解,也是与肖伯娜·叶娅辛一起工作的基本常识。项目的第二天,叶娅辛要求他们创作一段描述“杂型”的短舞,舞中包括人、动物和物体,是经典原型和当代人物的混合。舞者在片段之间的转换,在杂型中两种元素之间的转换都做得天衣无缝。其中,很多构成最后一段舞蹈的动作都产生于这次练习,这些涉及到舞者研究的经典和通俗形式的姿势在《碎砾》占很大比例。然而,叶娅辛塑造人物的方法之一是,通过解析初始动作和细致研究转换环节,来提取和构思紧张点和分节点,使初始部分过渡自然流畅。这些姿势是独立的、重复的、放大的、反转的、颠倒的;这些动作分散在全舞间,大约在八至十六拍的期间又会毫不妥协地再出现在一起。

编导要求所有舞者通过姿势和片段创造和保持流动感,但是在片段之间,即他们在转换互动中,预想中的持续动作转向了,流动转向到肢体伸长的限度、关节的反向,或躯体的耐力,我们最后没有感到有优美的高潮或愉悦的绽放,只发现凹陷可能引起肌肉,肢体或搭档向另一方向反弹。反过来,这对作品的垂直造成了影响。从王磊,武帅和孙锐抬着赵知博仓促混乱地沿着舞台对角线做开场动作起,垂直便被水平和对角线“展开”的动作和舞者抵消了。腾空的胳膊和腿在关节处有弯曲或跌落现象,全组中两个体重最重的成员(孙锐和王磊)的男子双人舞中,轻举和高跳跃不到位、笨重,只能让人注意到体重和肌肉。

在某种程度上,流动和垂直的断开是叶娅辛编舞的特色。据说,这来自于她对伦敦多文化现代生活环境中重塑婆罗多舞表演和规则的长期探究。但是,我们能否从这些舞蹈表演成果中找出一种更为通用的“现代舞者”本质呢?本文开头的第三段题词来自于达厄塞克的女权主义者模仿卡夫卡《变形记》的作品《母猪女郎》(1997)。小说用第一人称讲述了一个女郎在反乌托邦法国社会中变形成一只猪的故事。肉体变形的描述,随着骨头和肌肉扭曲、收缩将女人变成了一个“横着的人”(有时,是猪的别称)特别震撼。我看见,青年舞团的舞者在排练

的第一周,步履蹒跚,一脸苦相,努力的适应新来的编导,这也震撼了我,要制造“现代舞者”是需要一番挣扎的。而且,这也促生了我的想法,这番挣扎与这样的舞者是一个整体,也许还是其必备的一个特点。

在《碎砾》中,排练和最后表演意外的不一致,也验证了以上说法。简单的说(从主观角度来说),虽然我在临近结束时对作品排练挺着迷,但最后的演出让我觉得无聊。虽然不足五分钟,但结尾没能抓住我的注意力。毫无疑问,这个理由跟评判一样也是主观性的:排练中,我对作品的好奇在于其不完整性。这有点自相矛盾。《碎砾》是一部需要舞者具备自信,担当和赋予明确特质的舞蹈。没有它,作品的整个结构便会不透明,再加上缺乏叙事或感情线索,作品的逻辑主线感是作品能够成功的主要因素。就像叶娅辛在项目曾说,“对于我来说,结构是叙事性的”。在最后表演时,服装和灯光的设计都以这句话为准绳。背景原色的大胆凸显弱化了舞者。他们穿着紧身天蓝色和血红色的裙子和连衣裤,看上去就像在未来的奥林匹克运动会中参赛一样。这强化了舞者与作品的特定特点:比如四肢的独立,四肢互相交错,创造出了一个实体,比他们互相攀附的身躯更为完整。但是,舞蹈的表演不够精准,舞者们缺乏完成动作、锐化过渡或集中造型的必要力量,导致预期的审美效果被打了折扣。

通过对比,这样的失败使得排练成为值得一观的关键部分。无疑,在练习时,也存在错误开头和疲劳现象,但那时我没有注意最终作品,我当时被舞者们踉跄挣扎着为了达到编导的要求而采用的无数方式吸引住了。自然,在练习中,我看到了非常优雅的姿势、闪光的片段和灵感创新的火花。但是都被舞者们犹豫和矛盾埋没了。而且,这种需要改变的情况总是涉及到个性和制度的力量。在这种情况下,我要说,它们既不是独裁,也不是或许分主次的解释。使练习这样值得一看的,不是单个舞者的不适应,而是全体对于美学的疑难和困惑。大声喊拍子;面面相觑;皱着脸思考;过早或过晚移动;太慢或太快;掩盖错误;站错位置;召唤舞伴;在舞蹈过程中寻觅正常的舞姿;出场前概述或比划片段动作;跑时开小差;同步动作不一致;舞蹈中偷偷更正搭档动作;片段中忘记动作而暂停;开玩笑;眼珠乱转;笑场;跌绊;未接住搭档;做动作拘束或放不开,或随性、复

杂、怎么高兴、怎么好玩怎么做;奔跑时气喘吁吁;奔跑无力;依靠把杆和闭眼睛;再次进行时,兴奋、冷漠,或脾气暴躁;感觉不舒服;发烧;看表;需要努力工作。在正常情况下,如果他们有意愿的话,所有这些行为都短暂地体验过,还伴有些许愠怒或一丝微笑。综合这些和舞蹈交织起来,《碎砾》应该是他们创造的引人瞩目的奇观,既难以看懂也难以转移视线不去看它。对勒沛奇来说,现代编舞评论处于,人类学家那迪亚·塞莱·麦塔基所称的“静态动作”,“一种对基于肉体的印象流动模式的干扰”(15)。但是《碎砾》舞者们非常静态,简直一动不动:由于专注思考而中断动作,或突兀地忘记了位置或拍子。他们的疲劳不是编舞策略,而是贯穿在过程中的一个整体部分;这个过程便是制造现代舞者。

在很多方面,张云峰的《最深的夜,最亮的灯》体现出相反的一面:作品通过视频资料很好地表达出来。此处编导选用了现场舞蹈无声记录,以各自的配音“干净”叠加。在《碎砾》中,这只能让我对前文讨论过的表演的肤浅光彩印象恶化。随着池田亮司(Ryoji Ikeda)有吸收性的,正弦波般的开场音乐,甚至不受足球或呼吸的影响,舞者们显得更加遥远而抽象。对比下,《最深的夜,最亮的灯》所强化的情绪要旨在转到DVD上时达到了叙事的高潮。正如题目暗示的那样,舞蹈的核心张力在于心理痛苦的沉重叙述和渴望超然光明的舞蹈之间。视频编辑的混音通过给予无声的舞者若有若无的听觉配合,将这种力量延伸到它的逻辑结论上,同时也给了伴奏的音乐以自由空间。

结果的悲伤吞没了作品,据我理解,这或多或少是这位艺术家的设计意图。作为一件“大事”(指刘岩重回舞台),它在一部八段的舞蹈中,《最深的夜,最亮的灯》显然为刘、张和同情她的观众提供了一种方式来抚慰她的创伤。在事故之前,我对刘或她的作品并不熟悉,我的同情仅限于在事故之后对这种可怕悲剧的想象。然而,情绪的反应不可避免的低于舞者的期望,在目前讨论的背景下,我想辩解一下,在此主要讨论作品,而非围绕情绪宣泄。毕竟,《碎砾》也许在寻求成为打断流动,垂直脱节的编舞典范(一种抱负,我断言,它首当其冲十分可贵,看

上去就差一些了),《最深的夜,最亮的灯》则将流动作为不用讨论的起始点。毕竟,“打断流动”这种动作质量对刘岩来说实际上已经是一种冒犯了^①。

分析来看,形势艰难。若不是虚构和风险模糊了基础的、灾难性的事实(最开始便是舞者和其家人永远的灾难),刘悲剧的刻板细节也无法支撑作品的结构。任何试图从事件开头直叙引至与原因和结果相关的深刻题材的企图,都只能达到让人认识到刘的坠地是个意外。我们即使承认这个事故并非不可避免,但我们必须同样接受,这代价太大了。只要看看这次奇观,就会知道中国要展示的是多么宏大的表演。参演人员的规模和精准本身不仅标志着视觉和编舞的创造能力,也标志着社会动员、组织效率和高科技水平,高声宣告着中国重新崛起于世界舞台。它建立了一种认知,一种很大程度上不受舆论影响的竞争正在展开,运动会成为了中国作为一个现代国家的自我展示手段。

但是这样的成就是需要代价的。当然,不仅中国发生过这样的事故^②。但是要在这样一种时间短,规模大的展示机会中完全的展现自我,在体育馆内外涉及到的所有人员都承担着比较高的风险。

虽然《最深的夜,最亮的灯》在情感和叙事方式上属于比较传统的舞蹈,但也可以把它看作编舞对现代性的紧急状况的一种回应。如果非要说出有点倾向性的话,可以说这反映了现代性的入场成本。当然,到目前为止,表演的条件被强加于作者身上,没有什么能妨碍这场公开庆典,西方观众了解到了不安的挑战,已经开始期待像“坎多克”和“阿米奇”以及“格雷埃”和“背对背”这样的戏剧团。^[5]然而,刘的事故因为太近却不大可能促成这样的期待。^[6]相反,她在舞台上的固定位置以及覆盖在腿和轮椅上的大裙摆晚礼服,淡化了这一作用。

然而,这样的掩抑和“覆盖”对舞蹈整体上产生了不可避免的撞击效应。三个男性舞者(武巍峰,汪子涵和李楠)的表演首先是情感愿望的实现。用更正式的术语来说,我们可以看到,张的创作是对传统认为核心的身体动作部位的一种舞蹈回应:他在超级延伸的下肢的垂直线上动脑筋。

① “对她,她说道,她的身体好像分开了:以上部分十分健康;以下部分冰冷得像石头。

“沉重,离我而远去,”她说”(巴博扎 2009)。一篇《纽约时报》文章,是在刘岩开始练习前一个月发表的。

② 《纽约时报》报道:“北京的死亡人数总计六人,仅次于 2004 年雅典主办奥运会时的数字。”(亚德里 2008)。

有意无意的,张展开的是一种补偿性创作编舞。以上关注舞蹈中动作的流动和脚步的轻盈,不仅做得到位,而且令人吃惊。男演员的下扑、跨跳、落地和恢复已属于整个“舞动无界”中完成得最剧烈、最快速和最完整的动作。在某种程度上,这是因为他们被心理悲剧的必然性从结构方面抵消了。但也是因为,每个舞者的个人活力与刘的抵消性的无力移动的水平安排之间的编舞存在着“内在”的张力,他们也需要去适应。这创造了一种刘和她的化身之间独特的关系。她的姿势被三段独舞放大了(虽然不是反射)。作为作品内容,这反过来也服务于将新的注意力转移到她的手指、手和手臂的微型编舞上。舞蹈的前几分钟,她背对观众,坐在升起的平台上,由于她的手臂承载了一定的表达责任,手臂成为了表演的焦点,按照传统,这类表达通常是通过面部和身躯配合其他四肢传达的。反过来,其他的关节——肩膀、手肘、腰、指关节——都受到了极限的考验,每个可以单独表现的部分——上手臂、下手臂、手、手指——都与其他部分相对。结果是一种初期创造,可以期待,它将会比情感上的低落更加持久,以舞蹈寻求更加明确的安慰。如果它真的存在,它将会因此形成移动模式的基础,而在整个刘的身体的现代性范畴内取代它,如果说现在被抑制着的话。

对于《碎砾》和《最深的夜,最亮的灯》,“制造现代舞者”之路从来不平坦。任何作品的创作都会竭尽舞者和编导的全力。在此论文中,我还想提到在北京舞蹈学院教室和保利剧院环境中包含的其他干扰性因素也必然会影响到作品。在结束之前,还要提到一个影响作品的深层因素,不提到这点的话会有点虚伪。其实,过程中最大的“外部干扰”之一是旁观者,克里斯多夫·班纳曼在他早先的博客中幽默地写道:“在教室里,只有我们,但是对于肖伯娜、舞者、示范者阿瓦塔娜尔·阿尤索、翻译、组织者、专业学者、记录者、学生记录者来说却不是这样;所有人都在看,都在等”(2009)。然而,句末所说的“所有人”是一个显著的提示,“舞动无界”本质上是一个探究性工作,更多的是由很多参与其中的,各行各业的人来定义的,而不是靠常规情况下编导和舞者合作决定。

由此来看,“舞动无界”结合了创造和科研,象征着另一种制造“现代舞者”的方式:他们成为了

询问的目标和新知识的来源。然而,顺着这篇评论的逻辑主线,这样的过程如果没有自身的复杂性和矛盾性是不会完整的。从个人角度,对我来说最为显然的是,作为研究者,我旁观的两部作品的创作过程是不同的。形式上,《最深的夜,最亮的灯》的编舞过程比《碎砾》更加与外界隔绝。这不仅是因为它发生在一个单一语言环境下(所有参与者都说汉语),也是因为先前存在的关系紧密程度和参与者专业经验的共同背景,这使得需要说明或公开讨论的环节相对少得多。它通过张的创作策略融合而成,正如我已经提过的,包括了亲近、安静、手把手鼓励舞者,以便指导他们完成预定的编舞环节。

《碎砾》的团队比《最深的夜,最亮的灯》更大、更分散,《碎砾》的创作采用了更为自我反思的问询形式,反思舞者最初的姿势和片段的正式性质和他们组织结构的原则。因为想法和指导在英语和汉语之间、讲述和姿势之间翻译,所以这个过程受不断的阐述和评论支配。当然,我对这一进展的关注程度是受到制约的。我坐在“行为”发生的不远处,如果想看见或听见什么就会影响到他们。过程的高透明度容易转移人的注意力,因为这容易让人忽略掉他所遇见的各种因素,比如舞者间的私下谈话、叶娅辛和她助手阿瓦塔娜尔·阿尤索(Avatara Ayuso)的默契,艺术家们对待翻译人员的态度。这就是说,思想、意图、行动和理解的无数种方式不会因为比正常沟通耗时更长的翻译甚至只是他们的复述过程而改变。

要讨论“舞动无界”的中介者和中间人,得写一整篇论文。但是在此,我只选取一个小细节,就很能说明问题。在过程中,一个翻译对克里斯多夫·班纳曼表达了她的担心,由于珍妮·奥谢很快会从美国来华,那里猪流感(或大流行性流感A(H1N1)公布的病例比较多,她有可能被传染。她解释道,作为一名翻译,她与珍妮的接触要比其他参与人员密切,那么便将她及她的整个家庭都置于危险中。克里斯多夫·班纳曼非常老练地搪塞了这名翻译。但是对于我来说,相对于她的担心,整个“舞动无界”在这个问题上显得太过大意了。这里是这样的情况,来自于世界不同地区的人们,穿越时区和气候带,在一起工作。由于猪流感,产生了新的签证限制,我便是因为这个迟到的。角色的参演人员都在一起交流

想法和做动作,在“这里”和在“当下”,他们通过中介者和中间人工作,在其他地方、其他时候,他们本身又是中介者。身体接近和接触使参与人员进入到了潜在的细菌感染范围,这种细菌源自世界另一处,这就是说,合作者们所呼吸的正是这共享的空气。

据我所知,在“舞动无界”期间没人感染 H1N1,问题迎刃而解,病毒在“在空气中”流传,更多在这里只是交谈和媒体注意的话题。然而,它继 SARS 之后,成为了阿瑟·克莱曼(Arthur Kleinman)和詹姆士·华琛(James L. Watson)所称的“生物社会学事件”(2006:14)。病菌的生物效应和它造成的社会效应表现得最为迅速,这样的事件也会产生,维持和变化为更广阔的文化、政治、经济和生态学方面的事件和情感,其中很多种含义和影响都完全是由病菌源间接引起的。

这时,简单的一句评语便能轻松地打开像舞动无界这种貌似严格控制下的事件,将其参与者放置在全球进程的背景下。毕竟,“舞动无界”自身便属于这类生物社会学事件。当然了,在他们选择副标题时,它的发起人已经意识到,到了它在很多已经存在此类事件之中发生的程度:“起舞于动荡世界”。当今我们共同面临的主要挑战是各国的无组织问题:无处不在的气候变化、金融风险 and 病毒传感是这一广阔背景的全部组成部分。当然,艺术家们在这样的环境中创作这样一个主题的作品,使我们得以看到全景。(创作研究中心 2009)。

对于这个已经是全局性的“广阔背景”,我们能够轻易地增加任何附加因素,包括世界商务、政治、城市发展、旅游和国际关系。同时,八个作品保证了细致深入的互动能够展开,互动包括十分令人迷惑的人与人之间、文化与文化之间、多语言、多模式的密度和复杂性;以及教室中引人注目的“学者观察员”。同样,即使在相对持续的工作条件下,即使项目受到了时间、空间、参与者等等限定和规范,每次合作也必须被看做是一个难以受约束的事件,在教室的空间内渗透了各种信息和关系,以及外界的影响,完全不同的参与者的性情、期望、身体条件和文化水平;种种实践的起源、技术的复杂以及所使用材料的年代等等;正如我所希望在这篇文章中提出的观点,每次合作的意义都可以被等同地看做是与所谓“现代的身体”本身一样“难以驾驭”。

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(特约责任编辑:卿青)

文化交流的局限与不对称性:政治如何塑造 艺术和舞蹈

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【内容提要】本文将对两个作品创作过程的研究置于文化交流的框架下分析编舞意图、方法、情感及其背后所隐藏的政治性。

【关键词】行动;舞蹈政治

【中图分类号】J70-02 【文献标识码】A 【文章编号】1008-2018(2011)增刊-0067-07

前言:行动研究与过渡期的遭遇

本次研究采用行动研究模式,理论解析与写作都以我对项目行为的观察和亲身参与为前提。行动研究的对象是两位编导在北京舞蹈学院(BDA)的创作过程和对作品的制作。2009年秋,两位编导参与了“舞动无界:在动荡的世界中起舞”项目的编创和排练。这个项目是北京舞蹈学院与英国伦敦密德萨斯大学表演艺术创作研究中心共同合作创办的。本文是将在舞蹈模式下,用口语和舞蹈的形式的创作整理成书面文,使读者了解在“舞动无界”的舞蹈作品中,文化交流是如何在其中的两部作品之间进行的。关键成分与行动是“编舞”,它本身就是一种行动和构建方式。我认为,编舞与舞蹈都属于政治行为,它们总是在特定的语境下,根据编导的需要、意图和想象而活动,这些意图将进一步激发想象,渗透进不同的文化表述系统中。这些表述激发行动,与复杂的情感产生共鸣。在这种舞蹈表演过程中,舞蹈文化就是舞蹈政治。舞蹈常被作为安全的“文化交流”方式,因为人们通常认为,舞蹈是一种全球性的、与政治无关的艺术形式,“舞动无界”的编创过程就表现出两种舞蹈文化之间的分裂和碰撞。而感官上的知识又是如何通过肉体文化和政治背景进行翻译的?

一、北京:“舞动无界”

在下文中,我主要关注在“行动”之间发生了什

么,比如:姿势与文字之间、图像与声音之间、现代舞与传统编舞技巧之间、编导与舞者之间、舞者与动作素材之间、中国人与英国人之间、西方编舞界与北京舞蹈学院编导之间,究竟发生过什么。我认为,“之间”一词成为一个空间和时间的概念,它是行动的交汇点,成为一种有争议性的转型、妥协的合作与激进的融合。这种行动与行动之间的特定地点,同圆括号一般,形成一个据点,从中我们可以观察到:1)深刻扎根于作品中的角色;2)对比与区别;3)编导和舞者取得突破的时刻。“舞动无界”的所有参与者,包括舞者、编导、学者和设计师,共同参与到这个复杂的、有形的政治行动空间之中。

我撰写本文,是为了向“舞动无界”的舞者、编导、管理者和创作者致敬。不过,在赞扬的同时,我也提出了一些中肯的批评,我试图从更广阔的当代舞蹈转型试验的背景下关注编舞过程,尤其关注舞者与编导之间的密切对话。在一系列舞蹈交流的过程中,我从一个“学术”角度观察“舞动无界”项目,同时,我仍是一名演出设计师、编导、表演实践与理论教师,也是一名在亚洲和欧洲旅居多年的美国公民。我的研究领域是亚洲表演艺术,特别是日本传统与现代表演艺术,我从性别、种族、媒体和表演角度对艺术进行分析。我一直把艺术实践当做一种审美政治来研究:新作品应承担一定的风险,但这种风险将打开人们的意识,彰显实现种种可能性的障碍。我参与到这个项目中,希望本文能对许锐与克里斯

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多夫·班纳曼的观点进行补充。

根据这项倡议,我们将发掘各个艺术家是如何在全球与各地的环境下工作的,同时,我们将研究舞蹈的编创及演绎过程,在这一过程中,舞蹈编创可被视为一种变革的推动力,舞者和编导将发掘出新的合作方式,以全新的方法了解这个日益复杂、相互联系的世界。全新的现实在不断挑战文化与社会的假设,艺术也在不断适应当前的社会条件,使人们了解不同的文化身份(www.mdx.ac.uk/rescen)

与此同时,我的视角受到某种看法的制约,这种看法认为,在“舞动无界”项目中,有多种因素同时产生作用,任何一种倡议都是有可能实现的。

二、文化交流的局限与不对称性: 政治如何塑造艺术和舞蹈

如今,我们只能将舞蹈视为一种人类和社会实践,而忽略舞台形式与日常生活之间的联系,我们甚至还忽略这样一个事实,舞蹈和其他人类实践一样,面临着政治关系的压力,舞蹈本身也处于一种行使权力的地位。(基诺特 2007: 251)

基诺特将舞蹈与权力、政治相联系,这一点被深深植入“舞动无界”项目中,也被深深植入本文探讨的两部作品——《纸钱》与《北京人》及其编创过程中。

“舞动无界”总监克里斯多夫·班纳曼与许锐将这个�项目放置在一个特定的框架下,并制订相应的规则,使这项跨文化项目对编导充满挑战性,每位编导都遵循这些规则,确保舞蹈作品取得成功。舞者在第四阶段的排练,进一步熟悉编导的编创过程,并做好准备应对各种意料之内或之外的情况。在“舞动无界”的最后阶段,又发生了什么呢? 2009年10月-11月,作为一名“舞动无界”项目的团队成员,我充当了文化交流以及编舞过程的媒介。我站在这种跨界舞蹈的十字路口,希望看到这种舞蹈的跨界将产生怎样的痕迹和故事。在每部舞蹈作品中,都存在着一种过程和时刻,形成一种不完整的互动3D地图,与某种特定的“顿悟”相联系。在翻译的帮助下,我对舞者和编导进行了访问,并将他们的话语记录在案,用于探讨编导与舞者之间存在着哪些层次上的区别,这些差异深深扎根于政治与民族之中。

三、编舞实例与环境

赵铁春教授是北京舞蹈学院中国民族民间舞系主任,获得过多项编舞大奖,同时也担任各类中国舞蹈比赛的评委。他的编导作品非常多样化,为许多北京舞蹈学院学生提供展示自己的机会。乔纳森·卢恩是一名英国自由编导,他在欧洲和英国创作了多项歌剧、戏剧、舞蹈和新媒体剧目。卡罗琳·蔡来自香港,目前在伦敦工作,是卢恩的助理编导。

我问过赵铁春和卢恩,他们平时是怎样进行编导工作的,他们怎样为这项“试验”做准备? 我对卢恩特别好奇,不知他是否特意改变他的方式、形象及编舞方式。卢恩与赵铁春不同,他的编导涉及多种媒体,包括歌剧、电影及各类舞蹈媒介。尽管卢恩曾是一名出色的当代舞者,他的编导融合了文字、歌曲、故事、音乐和非音乐演出形式。他与独立舞者工作,根据舞者自身的风格和语汇,为他们设计舞蹈动作。卢恩在北京舞蹈学院创作的作品,都是以舞者自身的动作为基础创作的。赵铁春也是舞者出身,他曾是北京舞蹈学院学生,后来又担任教师、行政管理者,如今又成为一名编导,指导学生参加各类舞蹈比赛。赵铁春意识到舞蹈创作中存在着局限性,包括时间与音乐的配合方面,都存在着种种限制,他需要一些明确的东西。过去,赵铁春并不熟悉这种方式,因为他通常与固定的音乐、舞者和舞蹈风格进行合作。

外国编导更关注后现代主义的敏感性,而中国编导更注重中国式的现代主义。并非所有作品都能恰好归入这两种阵营,但后现代主义的原则明显改变了外国人的舞蹈方式和风格,而结构主义和现代主义深深地渗透进中国编导的作品中。例如,赵铁春的编舞方式、作品结构、对动作、图像的选择和感受更偏重叙事的完整性,他的作品处于一种中国式现代主义的框架之下。不同的分裂与多重身份是后现代主义文化的一部分,那么赵铁春的作品叙事是和中国社会紧密联系的。

同赵铁春相反,乔纳森·卢恩与卡罗琳·蔡在第一天向舞者们布置“任务”,这是一种后现代方式,使舞者摆脱故事情节、情感和角色的束缚。在这一过程中,乔纳森明确表示,舞蹈动作本身不一定包含某种“含义”,也不一定与某项事物“有关联”(卢恩 2009)。有时,如乔纳森认为某个动作值得模仿,

他会要求舞者将动作重新演示一遍,舞蹈动作将从一次“偶遇”开始,舞者要求根据一句话、一首诗或是一副图表演一段舞蹈。他不愿给作品起名字,因为给作品命名只会给作品赋予比喻含义,人们就会以某种方式解读舞蹈作品。卢恩在编舞时,总是先给舞者一句中文句子、诗歌或一段曹禺戏剧作品的节选,希望舞者用自己的身体和某段文字、角色、图画或是作品节选“偶遇”,而不只是演示某首诗、词句或段落含义。他要求舞者们以不同的方式“遇见”某段文字,防止他们拘泥于文字的字面含义或特定含义。

我将以《纸钱》和《北京人》两部作品为例,阐述编舞、舞蹈表演和舞者身体对编舞方式、舞蹈/演出排练,结合“迁移”(转移)理论与想象力理论看其如何在“舞动无界”项目中塑造一种真实存在的舞蹈政治。在舞蹈过程中产生的口头、听觉、视觉、运动知觉、触觉与言语联系将触动舞者的肌肉、神经和骨骼,与此同时,在观众面前创造出一种图像。舞蹈在市场环境下的功利性并不影响编导以“其他”方式进行创作。密德萨斯大学表演艺术创作研究中心与“舞动无界”为这种初步的试验提供了全新空间,从某种程度上说,舞者或学者们是这一过程的唯一见证者。最终,面向公众的舞台演出是经过“精心打造”的,找不出太多缺点,同时,舞蹈界还将举行各种研讨会,舞者们与编导将开展讨论,探讨演出的收获和积极作用。

四、排练厅和身体扭转

关注积极面,这一点是可以理解的。直到此刻,每当我想起“舞动无界”项目时,我依然被深深感动着:我似乎听到《莫扎特 C 小调大弥撒》在北京舞蹈学院排练厅中回荡,窗子在风琴乐的伴奏下震颤,窗玻璃在女高音清亮的嗓音下颤栗、摇晃,恰好反映出“舞动无界”“在动荡、震颤的世界里起舞”的主题。我打开排练厅大门,看到两名舞者在排练厅里来回奔走,他们究竟是动物还是孩子?一名女舞者以崇高的姿态,高高地抬起一只脚,然后她将脚缓缓放下,一名男舞者托着的脚,以虔诚的姿态放回地面,然后,他又托起她的另外一只脚,时机把握地恰到好处,而女舞者缓缓地扭转自己的身躯。他的手再次托着她的脚,引导她的脚向前,用炫耀、优雅的姿态向前走,在一种不确定的时间和空间中,以一种仪式

般隆重的动作前行。编导赵铁春站在舞者附近,示范身体螺旋扭曲的动作,他扭转并弯下身躯,优雅地抬起脚,朝身体的中心线位置移动。赵铁春将“现代”转变成一种过去与未来之间的疏远感,动作中渗透着一种对过去深深的留恋。后来,我开始思考这个舞蹈的含义是什么,在当前演绎过去,是否是对当前中国现实生活的反映?

在另一层楼,我经过好几间排练厅,墙面上装着镜子,甚至在走廊上也开着窗,站在排练厅外也能看到舞者们的排练。我感到自己像在阿伦·雷乃的电影《去年在马里昂巴德》中,在影片中的凡尔赛,一间房间的墙面上装着镜子,天花板上有富丽堂皇的水晶大吊灯,打开窗可以望见波光粼粼的池塘,天空倒映在水面上。在一间排练厅中,六名年轻的男舞者分散在各个角落,仿佛在沉思。每个舞蹈演员手里都拿着一张纸条,上面写着一句诗歌,他们必须根据诗歌内容表演舞蹈。几名演员将纸条放在地上,开始舞蹈,他们口中一边念着诗句,一边开始做姿态、做出行走、滑行的动作,或是摆出某个姿态。“静卧河岸边,相呼采莲去”(《村屋》宋朝)。一名舞者抓起他的 T 恤衫放在身前,身体朝前移动,另一名舞者躺在地板上,一只手宛如一根青藤般伸向空中来回摆动,然后手指放开,仿佛一朵盛开的花朵。另一名舞者低下头,摇摇头,头发在摆动,然后一只手将头压向另一侧。一名舞者仰卧在地板上,然后翻过身,一只手从胸膛移动到脖颈,再到面部轮廓,仿佛在写毛笔字,然后,他说出一个词。舞者运用动作表现舞蹈内容,通过身体动作表现出某一幅图像。编导乔纳森·卢恩和助手卡罗琳·蔡负责观察着六名北京舞蹈学院舞者的动作。有人认为,卢恩从舞者身上搜集动作,然后要求舞者分别展示这些动作。事实上不止如此,卢恩将意图融合在词汇中,要求舞者用各自的身体动作遇见这些词汇,并为这种动作与文本的“遇见”安排顺序。卢恩是身体与文字之间对话的塑造者,这些含义时常擦肩而过,轻声细语地诉说着某种秘密。

五、舞动“过去”

经历过《北京人》和《纸钱》的编创过程后,我心中涌现出一些杂乱无章的问题,许多问题都是研究社会与文化过渡的理论学家提出的。例如,阿尔君·阿帕杜莱以现代性、全球化与斡旋为课题,为艺

术家与艺术创作提出了许多新理论。

“……影像、想象、虚构——这些术语引导我们了解一个全新、关键的全球文化流程：社会实践的想象……不再只是幻想和单纯的逃避。”（阿帕杜莱 31）

乔纳森·卢恩的编舞计划并非精心打磨。相反，他准备了多种方式，借助舞者们的想象力，即兴创作出姿态和动作。在短短的十二天内，他与特定的舞者合作，使创作过程充满挑战性。他将中国诗词作为即兴创作的素材，并努力为舞者创造一种试验性的环境，使舞者既感到舒适，又能摆脱中国古典舞的束缚，自由创造属于自己的舞蹈动作。“舞动无界”与这种即兴表达的舞蹈完美融合，因为即兴的顺序可以自由调整，就像一部描绘城市地铁的十分钟录影带一样，人们邂逅、擦肩而过、等待、出发，不论你怎样剪辑录影带，故事总有开头和结尾。

舞者们对素材的创造力和自发性令卢恩惊讶。我不确定他是否知道舞者们演绎了多少幅影像，并且通过演绎中国著名剧作家的作品，产生出多大的反响。这是一种反方向的东方主义，卢恩用中国文化遗产作为舞蹈素材，这使舞者们感到惊奇。在我们的访谈和研讨会中，舞者们多次强调过这一点。对于北京舞蹈学院的舞者来说，卢恩的方式截然不同、出乎预料，在当前中国的环境下，至少是在城市中，过去和现在是完全抽离的，只有在国家的支持下，现代的中国才与革命前的中国再次联系在一起。在两部作品中，两位编导都将中国“过去”的历史和传统联系在一起。而不同的编导对“过去”一词的理解也不同。卢恩用工作裤、T恤衫作为演出服，在刺眼的长方形白色灯光下，一群男舞者用看似毫无关联的姿态和联系，精心诠释后现代理念。

赵铁春的作品一直在过去和现在之间徘徊。他试图使作品脱离传统和民族舞的束缚，同时，他也将这种压力运用到作品中。他曾说：“舞蹈在各个世界之间移动，并非只是在生与死的世界内。”（赵铁春访谈-2009年10月19日）他试图打破自身的民族舞传统，同时，鼓励舞者进行即兴创作。他鼓励舞者自由控制舞蹈动作，同时反对过于“传统”的舞蹈，在作品中构建一种“跨越”的敏感性。从某种程度上说，他的作品正是黛德丽·史高拉所说的“姿态在时间和空间之间的迁移”。黛德丽的观点有助于我们了解赵铁春的作品：

特定的直觉与定性的类型被一再重申，相对固定在特定的社会文化背景下，使沟通和无意识的复制成为可能。这样，姿态中包含图解式的动作和理念，暗示着其中蕴含的概念……姿态在日常生活、固定演出与各种媒体之间迁移……姿态的图解在日常生活和艺术的相互影响下，完成迁移（史高拉，2008，102）

史高拉还将姿态的迁移与“接纳”联系在一起。赵铁春在他的“现代舞作品”中融入了许多民族舞成分。例如，他作品中的扭步行走取材于“秧歌”——一种欢快的中国传统舞蹈，配以同样欢快的音乐，将欢乐的情绪与动作相结合。但是在他的作品中，扭步行走演变出多个版本，在其中一个版本中，演员以夸张的姿势合作演出，舞蹈从扭秧歌开始，然后男舞者抓住并举起女舞者的脚，动作愈发呈盘旋状、纠结、引人注目。两名舞者挣扎、倚靠、转身、踢踹，直到女舞者挣脱，突然，一名舞者开始向上悬浮，三名舞者将她的腿抬离地面，她向前一步，在“空中”行走：一名舞者抓住她的右脚，另一名抓住她的左脚，她在赵铁春的世界宛如幽灵般行走。关于这种姿势，莱斯利·斯特恩在关于姿态迁移的著作中写道：

……某些姿态蕴含着一种奇特的力量，使姿态被不断复制、重复和引用……为什么某些姿态拥有这种力量，为了了解这一点，我们不能尝试去解读姿态的含义，而是应当了解姿态的深度。深度的质量使姿态留在我们的视觉记忆中……通过叙事的自然增长，暂时的积累和姿态的重复，逐渐渗入躯体，或是被语义覆盖。（斯特恩 201，203）

在卢恩的作品中，姿态的迁移通过各种不同的方式发生。首先，卢恩的文字通过舞者的记忆、影像和语言，转变成一种姿态模式，这一过程需借助一字多义的汉字进行。当舞者重新演绎这些姿态时，姿态穿过舞者的身体，创造出一种动感的分层。（史高拉 102）这些迁移的姿态不断积累，成为丰富的舞蹈素材，就像电影剪辑一样，风景被移入一幅不再发生转换的风景中，模糊地体现出文字的意境。关于雪山、河流、下午茶、老龄的姿态已经发生转换，暗示着一种模糊、甚至丢失了的“含义”。这种空洞的、不带任何特定角色或情感的姿态，正是西方后现代主义编舞的原则之一。卢恩在他的首次试验中，运用了这种原则：他从中国历史上两个最重要朝

代——唐朝和宋朝选取诗歌,并从中采集诗歌形象,然后要求舞者不要刻意追寻诗歌的含义,而是用舞蹈的身体与诗歌发生碰撞。

六、放大与文本

黛德丽·史高拉在论文“牢记运动知觉”中写道:

从批判的角度说,我认为,姿态的概念不仅关系到动作的运动质量,还必须考虑运动生命力感知的方式是如何被结构化、转化和思考的。换句话说,这种表述要求进行上下文分析和放大,而不是假设一种统一的运动感觉。(史高拉 103-104)

在排练初期,卢恩要求舞者根据诗歌和戏剧内容设计舞蹈动作。舞者表达某个词汇、标志和姿态,而不是说出或限定它们的名称,从而创造出舞者与语言、形象之间的偶遇。动作的顺序按照视觉和听觉排列。声音与姿态是割裂的,不再是“一个姿态代表一种含义”。通过这种文字-姿态的表述试验,人们可以直观地了解:21 世纪的中国与古代唐宋时期的中国之间,存在着哪些割裂和联系。

我知道昆曲(一种南方剧种)和京剧是如何从诗歌、歌曲和舞蹈中汲取养分、不断演化的,这些微型试验似乎是以直线进行的,并对传统的舞台表演姿态、对话、唱词和音乐进行巧妙的改编。舞者的年龄都只有二十多岁,他们目睹了现代(否定旧事物)与当代(尊重古老传统)之间的妥协,作为当代政治/文化运动的一部分,如何与每个人保持和谐。

七、民间舞、现代舞、语言和身体

作为北京舞蹈学院教师,赵铁春受到一种双重限制,他既要履行教学职责,又必须在编舞方面有所突破。我感到,他在有意识地摆脱为了得奖而舞蹈的模式,他在叙事舞蹈中融入民族舞与民间舞,赢得过不少赞誉。从 2009 年他的早期作品中,我可以看到这种重复的公式,包括独舞、双人舞,最后是华美的谢幕,音乐风格、戏服和视觉影像都是固定的。赵铁春的舞者来自北京舞蹈学院专业舞团,都是舞蹈界的明星,他们同赵铁春的学生们一起,表演特定地区的民间群舞。在“舞动无界”项目中,赵铁春寻找新的方式展示民间舞,二位编导都运用自己的“文化”突破界限,应对舞蹈跨界的复杂性。

语言是赵铁春和卢恩之间最大的区别。外国编

导必须借助翻译和舞者沟通。而舞者运用身体语言表达意图,编导在排练厅与舞者直接交流时,时常感到焦躁,甚至无法和舞者交流。卢恩的助理卡罗琳·蔡在香港长大,她会讲中文,但卢恩依旧无法像赵铁春那样直接了解舞者的内心。我认为,不管有多少翻译在现场,舞者和编导之间总是存在着一道分隔的“区域”。这种“区域”借助灯光设计成为演出的一部分,创造出一种热烈、明快的舞蹈区域,由于缺乏语言沟通,这种区域是非舞蹈性的,时隐时现。

赵铁春给舞者们打节奏,要求舞者们以扭曲的步伐前进,手臂向身后弯曲,双腿交叉,上身逐渐弯下,双脚弯曲、交叉,然后随着他拍手的节奏,拍打地面,然后,舞者以扭曲的身体为中轴线,重复这一系列动作。这个动作很消耗体力,每个人都在出汗,仿佛一群鹅或鸭子在奋力拍打波浪。这部作品打破了以往细致的编舞方式,舞者的角色、行进和男女角色之间形成融合。两个孩子用四肢像小狗一样爬行,然后,男孩和女孩像洋娃娃一样前后摇摆,像在跳华尔兹。《莫扎特 C 小调大弥撒》的乐曲渐渐加强,天使般的女高音叙述着莫扎特对他的妻子康斯坦斯的爱,而他父亲的不满贯穿在高音中,给地面上的世界带来一片黑暗的阴影。身材高挑的女主角以优雅的步伐走下舞台,男主角抓住她的双脚,似乎在等待她做出反应。手和脚就像在演出一曲探戈,他在她身后爬行,灵活地滑动身体,这样才能抓住她的脚,然后轻轻地把她的脚放在地面。女舞者以夸张的姿态扭动双脚,男主角没能将她的双脚抬得更高,男舞者围着她进行螺旋式的旋转,他的双手环成圈,将她高高举起,此时,又有两名舞者从后面出现,赶上女舞者的下一个脚步。一名女舞者拉住女主角的手,这样,她在云中行走、悬浮在地面时,就能取得平衡,然后她将纸钱高高抛洒到人间。

每当男舞者抬起脚时,场内就响起莫扎特的女高音独唱,似乎正在举行仪式的人们在恳求他离开天际。这是一个华美、振奋的时刻,天使和神明似乎正向某处飞去。男舞者并未跟随声音而去,他只是又迈开两步,扔下更多白色、红色的纸钱,女舞者靠后,开始以缓慢的动作下落,姿态庄严而优雅,然后他又回到她身旁。三名舞者接住了她,她滑落到地面,在地面上滚动,以螺旋般的姿势站起,舞者们拍动着手脚,围绕着男舞者起舞,就像断了翅膀的鸟,在地面上挣扎。风琴声更加响亮,孤寂的女高音再

次响起。演员们不是在“扮演”某个特定的角色,他们用舞蹈动作表现“故事”,并同时提出问题,例如“你是谁?”,“你要离开这个世界,去哪里?”“谁死了?”,“谁在奄奄一息?”,“怎样孤寂的鬼魂才需要纸钱?”或许纸钱的运用,给作品带来一种怪异、虚幻之感。但舞者们似乎都怀着某种目的。这部作品和民间舞相似,民间舞往往带有某种目的,比如驱魔、祈求丰收、为病人或垂死的人祈福等。这部作品用抽象的方式以及仪式般的行为,创造出一个充满阴影的,不属于生者的世界。

在中国的不同地区,以及其他亚洲地区,“纸钱”(冥纸或冥币)的用途各不相同,但通常,纸钱是“对亡魂的祭奠”(斯科特 2007:97)。在这部舞蹈作品中,纸钱是连接各个世界的通道,人们焚烧白色的纸钱,使孤苦无依的亡魂安全到达冥界。在创作阶段的最后一周,赵铁春强调了这些仪式般的献祭,并给结尾处的莫扎特安魂曲添加了一段电子音乐。最后一个舞蹈动作是在意外情形下创作的,一名舞者在做滚动和扭曲动作时,不小心滚落到舞台边缘,差点从舞台上摔下。但是,为了保持两个世界之间这一主题,赵铁春让男舞者缓缓抬起膝盖,背对观众,仿佛他拒绝滚入深渊。赵铁春对空间、地点、时间的诠释已经超越了“纸钱”想表达的传统主题,他给作品加入更多神秘、大胆的元素,这既不是中国传统,也不是西方的现代主义。他的作品,正如舞者们强调的那样,“使不可能变成可能”(黄冬梅 2009 年访谈),对传统和政治提出了更多疑问。

八、当“北京人”遇见“纸钱”： 创造怀旧情绪

我不确定怀旧对演员的影响有多深,不过,怀旧一词使人想起中国的过去,比如老北京和古代中国。在大多数舞蹈动作中,不论是古典舞还是当代/现代舞,都对某种事物有所留恋,因为两种舞蹈都包含着身体对于往事的共鸣。卢恩知道“北京人”代表着一种怀旧,他允许每位舞者在以往的北京和当前的背景之间,建立起一种直接联系。每位编导都采取不同的方式,在 12 天内创作出各自的成果,他们通过运用“传统”素材,对过去的中国进行了再现。在两部作品中,对过去的呈现都和后现代主义的怀旧有关。我认为,这种后现代主义怀旧,正体现出人们对以往中国的“狂热”,不论是毛泽东时代之前的中

国,还是唐朝,或是与宗教信仰有关的传统文化。对传统“素材”的再现为当代中国提供了一种典型范例。两部作品都运用后现代主义怀旧,构建出一幅现代社会中的情感风景,正如于海青所说,“这是一种缺失中的现实”。(于海青 2009:51)两部作品都体现出一种渴望之情,通过一系列奇怪的邂逅、没有含义的姿态,支离破碎的片段,类似标志的姿态,甚至是一种记叙性的,类似于仪式的舞蹈,使观众体验一种怀旧的情感。戴海青等学者认为,这种怀旧式的梦幻“缓解了后社会主义时代消费群体的不确定性和焦虑”(戴 1997:160)。我认为,这些舞蹈中的怀旧是一种截然不同的怀旧,在一个动荡的世界里,损失/渴望是一种审美结构的真实体现。关于这种富有当代意义的“过去和现在”,戴海清认为:

[怀旧]在个人和社会之间、历史与现实之间重建一种想象中的联系,为现代人的挣扎提供一种依据,为我们提供一种舒适感和稳定性。(摘自戴海清 1997:160)

结语

经过为期 10-12 天的编创阶段后,中外编导将在最后一天展示他们的作品。对于每个人来说,这都是最充实的一天,因为编导和舞者、学者之间将开展研讨,大家围坐成一圈,对他人的舞蹈作品发表非正式的看法并提问。这种沟通也是整个项目的一部分,或许,这种沟通拖延了项目核心成员——编导和舞者之间的跨文化讨论和评估流程。

“舞动无界”的跨国交流前提是什么?在一个无论从经济、宗教和权力方面,都面临重重压力的国度,这种跨国的创意交流能否成功呢?卢恩曾表示,他并不确定,自己通过文字和动作表现作品的编舞方式在中国是否行得通。舞者能否能够进行即兴创作?是否愿意发挥想象力和创意诠释作品?但是,当他初次和舞者们会面时,他就打消了疑虑,六名年轻舞者都有出众的舞蹈技巧,他们愿意合作,愿意按照他的要求进行尝试。他们在排练厅里相互帮助,充满真诚,从不妒忌其他人取得的进步。卢恩感到,与这些舞者们合作非常愉快。是否这就是卢恩和卡罗琳,乃至“舞动无界”希望达成的目的?或者说,这就是北京舞蹈学院的舞蹈风格。

但舞蹈并不是一项轻松的事业,力量很重要,包括扭曲、解读文字和姿态,都需要力量。舞蹈不是富

有魔力的转换,也并非一种稍纵即逝的事物,而是汗水、欲望、对激烈转化的渴望。我们无法相互了解,因为我们在不同的文化背景下,演绎着不同的舞蹈作品。编舞是一种危险的行为,很可能产生巨大的误解。我要向你挑战,看你能否为身体和语言的标识创造全新的含义。创作完毕后,就起舞吧。

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(特约责任编辑:卿青)

“舞动无界 2009” ——在动荡的世界里起舞

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【内容提要】本文通过访谈、观察和思考比较了两位编导在训练、创作上的不同,并重点分析了“细节”的意义

【关键词】细节;编舞

【中图分类号】J703 【文献标识码】A 【文章编号】1008-2018(2011)增刊-0074-06

2009年8月3日-8日,在“舞动无界”第三个创作阶段的第二周,我有幸亲临现场,观看凯莉·尼科尔斯编导的作品《聚裂》,以及王玫编导的作品《却道天凉好个秋》的排练。当我到达北京舞蹈学院时,两位编导正在指导舞者排练,编导和舞者之间的配合非常默契。通过对她们的观察,首先,我注意到:两位编导并非只是简单地将动作、姿态和意图传达给舞者;其次,舞者并不是简单地记忆、模仿编导规定的动作,而是融合他们自身对作品的理解,诠释舞蹈作品内容;第三,我所观察到的这一切,正是凯莉·尼科尔斯与王玫的基本舞蹈编创理念,她们从不同角度,将这些理念融入整个舞蹈编创过程中。在本文中,我以上述观察结果为重点,对本文关键词“寻找细节”的含义进行研讨。在整个排练阶段,凯莉·尼科尔斯始终对舞者重申这一关键词,凯莉指导舞者排练时,说的是英语。她的话被翻译成中文,传达给舞者。

一、凯莉·尼科尔斯的编创过程

尼科尔斯上午指导舞者进行基本功训练,下午和舞者们一起排练舞蹈作品。她带领六名舞者——其中两名女舞者,四名男舞者,在佐伊·基廷的乐曲《战斗军团》、《我们坚持》的伴奏下,开始排练。在上午的课上,她教授具体的舞蹈技巧,包括一系列舞蹈动作,以及如何将重点放在身体重量的转移,以及快速移动上,这都是她对舞蹈的基本要求。在排练时,尼科尔斯再三调整舞者们的动作、时机、完整性、

以及动作的质量和位置。她对舞者们叫道:“你们的动作还不能让我信服,注意发掘细节!”这个阶段使我进一步熟悉尼科尔斯的编创过程。

尼科尔斯不希望舞者们一味模仿或记忆她的舞蹈,包括动作、姿态、时机与空间等,而是在舞蹈过程中,发掘潜藏在自己身体中的潜力。对于舞者而言,在提高身体意识的过程中,凭借自身的力量发掘细节,这一点很重要。换句话说,舞者们必须运用自身肌肉与骨骼的运动感觉,体验身体重量、平衡、张力之间的转移、流动、凝固与释放,感受舞蹈动作之间的时间间隔。舞者们在进行身体接触、眼神交流,前进与分离时,必须体验出一种紧张感,学会体会周围的空间、背景音乐,从而探究出更多细节。为了表现出舞蹈作品的每一个动作,每位舞者都必须探寻个人细节。只有这样,舞者们寻找到的细节才能体现出舞蹈动作的特定本质、质量和细微差别,使舞者对舞蹈产生抽象的理解,并通过大胆想象,诠释舞蹈作品的内容。

舞者们之前从未体验过尼科尔斯的编舞技巧,这是一种欧美或西方式的现代舞技巧,与现代舞大师韦恩·麦克格雷格的风格非常相像。在尼科尔斯所在的舞团中,她担任创意学习指导,而韦恩是舞团总监。我注意到,尼科尔斯的技巧将芭蕾基本功、李蒙的现代舞技巧与放松技巧融为一体,同韦恩·麦克格雷格的作品一样,带有明显的个人炫技特征。因此,尽管舞者们深受中国古典舞和芭蕾的熏陶,对于他们来说,要在短短两周内理解并掌握这种现代

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舞技巧,仍是一项艰巨的挑战。

我决定采访这六名舞者,以进一步熟悉他们的舞蹈背景,了解他们如何理解尼科尔斯的编舞技巧。埃米琳·克雷德也参与了这次访谈,并提出了一些问题,感谢廖书艺(音译)将这些问题译成中文。我们对每位舞者进行了单独访谈,提问与回答的具体内容如下(注:访谈的誊写工作由我和克雷德共同完成):

问:请介绍一下你们学习舞蹈的背景

答:大多数舞者在六岁左右开始学习中国民间舞或古典舞,这些舞蹈流派于二十世纪五十年代得以重新确立,融合了中国传统经典剧目、武术和芭蕾的元素。随后,在十岁左右,舞者们进入北京舞蹈学院附中学习,继续接受中国民间舞、古典舞和/或芭蕾的训练,后来,他们进入北京舞蹈学院,修读本科课程并毕业。

问:你们为什么进北京舞蹈学院学习?

答:舞者来自全国各地,凭借自身的舞蹈才能,进入北京舞蹈学院学习。

问:你们先前接触过这类现代舞吗?

答:北京舞蹈学院开设了现代舞课程,训练方式与玛莎·葛兰姆的方法类似。一些舞者从北京舞蹈学院毕业后,有机会与来自中国、香港和欧洲的编导合作,体验现代舞的魅力,不过,他们从未体验过凯莉·尼科尔斯的编创风格。

问:当你们决定参与“舞动无界”的排练时,你们有何感想?

答:所有接受访谈的舞者都表示,他们很高兴能参加“舞动无界”的排演,他们体验到一种全新的舞蹈风格,这是他们先前从未接触过的。

问:你们对尼科尔斯的教学风格怎么看?

答:直接引用舞者们的原话:

“排练非常辛苦,或许对于这一阶段来说,实在是太辛苦了。芭蕾技巧对我个人来说非常有帮助,不过,这种(凯莉·尼科尔斯的)排练可能对此部舞蹈作品特别有帮助。”

“我非常喜欢凯莉的排练方式,非常系统化、令人满意,我感觉非常舒服。凯莉注重技巧的训练,她以极高的效率指导舞者排练,使舞者在短时间内取得进步,这是一项很好的方法,可以训练不同的身体部位。”

“参加排练时,我立刻感觉到,这是一种不同的

训练方式。我的舞蹈动作质量正在改变。通过凯莉的训练方式,我了解到所谓技巧,并不只是转身、跳跃或是其他身体动作,而是一种对身体的控制力,以及各种对身体的不同运用。”

“上凯莉的课,你能感觉到这个部分(她将手放在骨盆位置),你能够控制这部分身体。而在古典舞课上,你感觉不到这些小小的肌肉,只能感觉到一些大型肌肉的活动。”

“我的身体自内向外,都能感觉到一种舒适感。”

“凯莉运用一种综合方式,训练上半身与下半身之间的协调性。比如,芭蕾强调腿部训练,而中国古典舞更强调训练上半身技巧。而凯莉的课程将两种训练相结合,速度也不一样,尽管中国古典舞也强调速度。”

(从上述回答中,我们可以看出,舞者们是如何从运动与分析的角度理解尼科尔斯的训练方式的,以及凯莉的训练方式与他们先前接触过的舞蹈,比如中国古典舞、中国民间舞、芭蕾之间,存在着哪些区别,舞者们运用自己的方式,找出了很多细节。)

问:你对尼科尔斯的编舞有什么看法?

答:直接引用舞者们的原话:

“重心转移是最重要的。在先前的作品(注:第一阶段与第二阶段的作品)中,我没有将这么多的注意力放在‘重心’上。这一秒我感到体力充沛。”

“我们就像工程师一样排练。因为编导给舞者布置任务,而舞者根据自己的任务,向编导作出反应。凯莉试着将两个方面结合,她就像一个出色的编辑,将所有的任务组合在一起。”

“我认为,中外编导之间的最大区别就体现在这里。凯莉的编导过程让我非常惊讶。当她刚走进排练厅时,她的脑海中对于作品还只有最基本的概念,而在整个排练过程中,她做出了许多迅速、重要的决定,使脑海中的概念形成一部完整的舞蹈作品。凯莉的速度和准确性使我印象深刻。她在排练时,总是随身带着一本笔记本,这一点也非常好,中国编导很少这么做。总的来说,西方编导的工作更有逻辑性。凯莉也对舞台上的空间和线条非常敏感。”

“从第一天开始,凯莉就对每个人表示出关注,她总是说:‘我希望你这样做’或是‘我希望你那样做’。不是每个编导都能做到这一点的。在与其他编导合作这个项目时,我们整整一个星期都不知道

他们将对舞者提出哪些要求。每一天、每个人都觉得好累。”

“和其他编导相比,凯莉提出了更多抽象的创意,她编舞的方式与众不同。和凯莉一起排练,我感到很舒服。中国编导与西方编导的区别在于:中国编导总是希望表现一些叙事性的,能够反映中国社会现实的内容,中国的舞蹈作品比较具体化,而西方编导更喜欢表达一些抽象的东西。可能将来,凯莉的方式会很受欢迎。”

“凯莉有自己的创意,她制订出很好的计划,每一个环节都在她的掌控之下,她向舞者布置任务,这一点也非常好。其他编导的做法有些随意,只是根据自己的想法设计出很多动作。而凯莉做事很有计划性,她总是让舞者们按计划训练,不像某些编导那样,不让舞者按计划进行排练。凯莉给予舞者灵感,她总是制订严格的时间表。”

“我认为,中国舞和西方现代舞的区别在于:后者强调动感和速度,也强调对空间和时间的运用。我喜欢凯莉的训练方式。中国编导强调富有亚洲特色的故事情节和时间编排;我们的艺术审美更偏向故事情节。中国古典舞也强调表演者对叙事的理解,舞者必须了解舞蹈的含义。相反,凯莉的编舞强调速度、充满动感和抽象性。西方编导对舞蹈作品本身都有大致上的概念,但动作本身是没有任何含义的,而中国舞的动作必须能体现出某种含义。我认为凯莉的训练方式将对中国舞的发展做出贡献,使我们用全新的、鼓舞人心的方式,发掘身体语言。我本人也是青年舞团编导,我将把凯莉的某些方法,尤其是速度,运用到我自己的编舞过程中去。”

从上述回答中,我们可以看出,中国舞者们从深刻的逻辑角度理解尼科尔斯的意图与创作过程。他们发现,同其他“舞动无界”的编导们相比,凯莉·尼科尔斯采取了截然不同的编导方式。

上述访谈清楚地表明,中国舞者通过尼科尔斯的指导和编舞过程,从身体运动中找到了许多有用的细节。值得注意的是,尽管舞者们接受过中国古典舞、中国民间舞和芭蕾的训练,他们认为,自己仍有必要与凯莉合作,提高自身的舞蹈技巧、身体知识、身体意识与逻辑思考能力。由于他们已经取得了出众的身体意识、身体知识和逻辑思考能力,他们还将进一步开拓自身的舞蹈潜力。由于舞者们曾接受过更传统的舞蹈训练,因此,当他们遭遇到新事

物,或是受到尼科尔斯的启发时,他们能够找到许多有用的细节。尽管“寻找”的对象可以各不相同,但追寻细节可进一步拓宽舞者们的眼界,使他们对舞蹈产生更深刻的理解。

编舞的视角

接下来,我想谈谈关于“舞动无界”的其他关键视角,即:凯莉·尼科尔斯编导是怎样看待自己的编创过程的?2009年8月8日,尼科尔斯与王玫的舞蹈作品进行了一次非正式演出,演出结束后,尼科尔斯和我们探讨了这个话题。

尼科尔斯说,她的编舞并不是从感情或叙事的角度开始的。将王玫的编舞过程和自己的编舞过程进行比较后,她认为,王玫是先编排故事,然后再设计身体动作,而她总是先设计舞蹈动作,然后再编排故事。她不希望舞者简单地重复以往的动作,而是希望他们做出一些先前从未尝试过的舞蹈动作。她希望看到“舞者用新的语汇来演绎舞蹈作品,用一种全新的方式、动作和速度来活动身体。”她还说:“重要的是身体和认知”。我认为她的意思是,舞者不仅要体会身体的动作,还必须从认知的角度去发现、认识并了解这些动作。她还强调,舞者之间使用语言和身体进行沟通,这一点非常重要。所有舞者都掌握了出众的舞蹈技巧,他们也很乐于和他人沟通,从而能够在短时间内理解她的意图。凯莉的这些话语彰显出舞者们出色的身体感知力。凯莉还说,她的舞蹈题材、动作和表现形式,其灵感均来自于舞者本身。她的编创过程与优秀舞者的个人身体动作息息相关。在编舞的过程中,编导和舞者是相互影响的。

总之,通过对凯莉·尼科尔斯的观察,我认为,首先,她从舞者那里搜集素材,然后再调整舞者的动作,从而创造出舞蹈作品。她鼓励舞者运用接受过良好训练的身体和心灵,从她的作品中找出有趣的细节。这种相互沟通的过程给予编导灵感,使她不断改变和改进她的舞蹈作品。通过这种交流过程,她的作品不再只属于她一个人,同时也是属于舞者的。其次,舞者并不只是刻板地学习、记忆舞蹈动作,而是以自己的方式,从作品中寻找有意义的细节。他们找出的细节越多,他们对作品的理解程度就越深。最后,尼科尔斯的编创方式并非从感情或叙事开始,而是从舞蹈动作开始,然后再设计故事主题。她的舞蹈是抽象的,舞蹈动作本身并没有特定

的含义,所以,舞者和观众可根据自己的理解诠释作品的含义。

凯莉·尼科尔斯告诉我,语言与身体的交流很重要,即:从身体中找出精准的细节,再动脑筋理解这些细节。不过我认为,尼科尔斯的编创过程已经超越了“身体-语言”或“身体-心灵”的二元框架。她的决断是如此迅速,舞蹈动作是如此快速和大幅度。她似乎都是凭直觉做出决定,将身体和心灵一分为二似乎是不可能的。另外,她要求舞者快速、精准地移动,思考和动作几乎是同时完成的。因此,凯莉·尼科尔斯的编舞不仅创造出富有张力的舞蹈作品,同时也帮助舞者以更开放、交流的姿态,提高身体认知意识。

这种编舞与训练方式使我想起了“舞蹈”的创始人土方巽,他在上世纪七十年代也采用了同样的编创方式。土方引导舞者从心理和身体的角度,创造一种直觉性的、敏感性的整体思考,促使他们在言语的迅速激发下,做出一些不寻常的舞蹈动作。

二、王玫的编创过程

正像凯莉·尼科尔斯所说,王玫从一个不同的角度创作舞蹈作品。这并不是说,王玫只是将舞者的身体作为一种工具来体现她的思想、情感和故事,这是一种传统的现代舞编创方法。同英国编导相比,王玫和她的舞者在编创过程中,更关注对典型事物的呈现,同简单地呈现相比,这种做法更加复杂。我将引用尼科尔斯的“分享细节”作为关键词,对王玫的编创过程进行分析。

每天早晨,王玫开始她的编舞过程,她不传授舞蹈技巧,也不做热身。她只是简单地讲了几句话,然后就和四名舞者——三女一男(她本人也是舞者之一)开始排练。他们从不站着跳舞,而是坐在或躺在地板上舞蹈。她的动作很简单,只要求舞者并排坐在一起,前后弯腰,和身旁的舞者倚靠在一起,摇摆臀部,屈膝,抬腿,并根据巴赫《G大调第1号无伴奏大提琴组曲》(范宗沛改编)的节奏,在地板上滚动等。每隔一小段时间,他们会不停重复这些动作,然后暂停,舞者们将对这些舞蹈动作进行讨论。排练厅里安装了一部摄像机,记录排练的全过程。有时,王玫要求一两名舞者在排练厅外观看其他舞者的排练。他们必须仔细观察每一位舞者的动作,然后开展讨论。王玫在讨论中起主导作用,而其他舞

者也会大胆发言,提出自己的意见。王玫和舞者们处于平等的地位,不像在传统的东亚社会,编导和舞者呈现出一种等级森严的师生关系。有时,王玫会向舞者提问,而舞者用一个动作回答问题,王玫会将这个动作融入她的舞蹈作品。

王玫的舞蹈由这些细微、重复、类似于任务的舞蹈动作组成。从某种程度上说,她的舞蹈和美国上世纪六十年代的后现代舞相似。但两者也有区别,王玫的舞蹈动作中包含着某种深刻的情感。换句话说,每个动作代表着一种特定的复杂情感,这种情感是从人体深处迸发出来的。

我不懂中文,所以,我听不懂王玫和舞者们在排练厅里的对话。在埃米琳·克雷德和廖书艺的帮助下,我对舞者进行了访谈。就像我们访问凯莉的舞者们一样,我们对王玫的舞者也提出了相同问题。我们在午餐时间,轮流与两到三名舞者交谈,以下是访谈内容摘要:

问:请介绍一下你们学习舞蹈的背景

答:四位舞者都在多年前开始了舞蹈生涯。有的人曾是部队文工团或地方歌舞团的演员。后来,他们进入北京舞蹈学院学习现代舞编导课程,成为职业现代舞编舞。

问:你们为什么进北京舞蹈学院学习?

答:三名舞者从北京舞蹈学院毕业,取得现代舞编导学士或硕士学位,王玫教授现代舞编导课程。一名舞者来自北京舞蹈学院舞团,最近刚参加王玫的排练。

问:你们先前接触过这类现代舞吗?

答:舞者们了解王玫编舞的特征,例如:对人类生存条件的表述;从内心思考的重要性;内心感受的重要性;对悲剧的偏好;能够打动观众的情感表现等。

问:当你们决定参与“舞动无界”的排练时,你们有何感想?

答:在“舞动无界”,王玫把每一位舞者当做编导看待。在此之前,她从未做过这种尝试。王玫和舞者的关系是平等的。她不会向舞者们下命令。当舞者们的动作不符合王玫的要求时,她并不责怪或训斥他们:“为什么你们不能完成这个动作?”而是以友好的态度与他们交谈,找出解决问题的办法。

从访谈中可以看出,舞者们了解王玫的编创意图:保持亲密、热切的联系。多年来,舞者们一直在北京舞蹈学院从事舞蹈和编舞工作,他们了解王玫

的创作理念、整体概念与风格。当编舞工作一开始,他们就站在共同的起点上,所以,他们很容易分享各自的创作意图和编舞方式,并以此为基础,开拓并分享创作细节。那么在编舞过程中,舞者与编导之间在分享些什么呢?他们分享的,似乎不只是动作的含义和意图,还有动作中包含的社会、文化和历史背景。

有一天,我正在观看他们排练,助理蒋琪儿将舞者们的中文对话翻译给我听。她说,他们正在讨论“空虚”。王玫和舞者们希望创作出“艺术”,而不只是“舞蹈”。将创作集中在某种哲学概念上,这一点十分重要。英语中的“空虚”一词使我立即想起日语词“空虚(ku - kyo)”与“虚無(kyo - mu)”,一股亲切感油然而生。尽管日本人很少听得懂中文口语,但日本和中国一样使用汉字,2000多年来,中国文化对日本文化产生过重大影响。一些主要宗教,如佛教和儒家学说,也是从中国传到日本的。所以,中日两国作为东亚国家,都给“空虚”这个词赋予了积极的含义。我凭直觉就能了解,当中国编导和舞者讨论“空虚”一词时,他们将做出哪些反应。英文中的“空虚”与“空白(void)”、“真空(vacuum)”含义类似,表示某些事物的缺失或消失,而根据东亚国家的理解,“空虚”这个词含有积极意义,表示出一种克服二元化对立后的超脱状态,比如“虚无和所有”、“部分与整体”、“空洞与圆满”等等。

在那一刻,我能理解舞者们通过寻找“空虚”而试图表达的意图。从动作的角度说,舞者们从不站着舞蹈,他们总是坐在或躺在地板上,以规定的节奏重复某些简单的动作,脸上没有强烈的表情。然而,他们的身体却强有力地变现出复杂的情感,比如悲伤、寂寞、受压迫、无助、失望、悔恨、焦虑、呐喊等等。当他们继续舞蹈,这些负面情绪逐步转变成积极的情感,成为一种情感升华,同时,内心也涌现出一股希望。当这一特殊时刻结束后,他们继续重复那些简单的动作,仿佛他们将带着复杂的感情和一颗升华后的心,继续每一天的生活。

在现代舞历史上,近年来,表达情感或叙事型的舞蹈作品越来越少,在西方国家和日本,这种情况尤为如此。换句话说,抽象的、试图表现身体的舞蹈,有时被称为“非现代舞”或“后现代舞”,这种缺少程序化动作、技巧和结构的舞蹈已经成为主流。所以,我对王玫的作品感到惊讶,她的作品充满表现力,迸

发出一种纯真、富有想象力的情感,深深打动了我。

为什么王玫的舞蹈作品,动作简单、具有束缚感,却拥有如此丰富的想象力?在我看来,这是因为舞者,包括王玫本人在内,试图通过舞蹈动作分享某种微妙的含义。这是一种通过文化历史方面的暗示进行的情感分享。就像“空虚”一词使舞者达到某种审美高度一样。观摩11月底的一次“舞动无界”演出后,我的观点得到进一步的印证。由于当日王玫还有其他安排,她和原先的演出阵容并没有出现在舞台上,而是由另一群年轻舞者代替她们演出。这些舞者没有和王玫共同排练过,没有经历过那种细节分享的过程。由于缺乏细节共享的过程,这群舞者未能像2009年8月的最后一天那群舞者们排练时一样,体现出一股深刻、强烈的表现力。

在总结王玫的编创流程时,我发现,王玫将其他舞者也视为编导,平等对待。她希望舞者通过动作,与他人分享细节,并通过密切的语言交流和讨论,开发出更多可能性。其次,舞者并不是机械地模仿、记忆王玫布置给他们的动作,而是通过与他人合作,积极地设计属于自身的舞蹈动作。他们分享的细节越多,舞蹈作品就越成熟。最后,王玫的编舞从情感和/或叙事入手,然后进一步拓展这种情感,设计出舞蹈动作。尽管她的作品可以被看成是叙事性的,但她的叙事并不简单,并非只包含了一种情感或故事,而是包含了多种复杂的情感和故事,舞者可以自由诠释。王玫的作品中,情感和动作之间几乎不存在差距。王玫和她的舞者们正是通过细节共享,弥补了这种差距。

三、结论

凯莉·尼科尔斯和王玫的舞蹈作品截然不同。尼科尔斯的作品充满动感、速度、能量和抽象性。而王玫的作品静态、微妙、自省、情感细腻。正如尼科尔斯所说,她的编舞方式和王玫是截然相反的。不过,通过仔细观察她们的编舞过程,两种编舞方式也存在明显的相似点。

两位编导都不是只向舞者传达自身的动作和意图,她们都从舞者身上寻找素材和主题,然后对这些素材进行修改,创作舞蹈作品。在排练的第一周,这个过程就开始了,在第二周还将继续。两组舞者都积极参与创作过程,从这个意义上说,所有舞者都是编导,而不再是单纯的舞者。

两组编导和舞者都从运动与情感的角度寻找细节。凯莉·尼科尔斯的舞者试图寻找明显的细节,但他们找到的细节不一定是相同的。舞者们必须分享其中的一部分细节,比如方向、速度、动作质量,否则就无法实现整体感。尽管如此,每位舞者凭借身体的感觉、知识和经历,以不同的方式找到了各种细节。另一方面,在王玫的作品中,所有舞者,包括王玫本人在内,分享着同一种细节,在相同的文化历史背景下,表达情感。以分享为前提,通过集中的排练,舞者们创造出一部情感丰富、动人的舞蹈作品。在两组编导和舞者之间,还存在着其他区别:在合作

“舞动无界”之前,尼科尔斯和她的舞者之间素未谋面,但在排练过程中,她们仍然找到并分享了许多细节。或许这是因为,舞者们接受过良好的舞蹈训练,对舞蹈保持着高度的敏锐性。王玫和她的舞者之所以实现了细节共享,是因为她和舞者是朋友和同事关系,更重要的一点:她们拥有共同的文化价值观。凭借这些细节的力量,艺术家们找到了自己想要的东西,并将这些细节与他人共享,实现了巨大的成就。两组艺术家的演出深深打动了观众的心,包括我在内,都被深深吸引。

(特约责任编辑:卿青)

有界·无界

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【中图分类号】J704 【文献标识码】B 【文章编号】1008-2018(2011)增刊-0080-03

印象中,“舞动无界”是这些年“闹腾”得最厉害的一次活动。为什么?除了运作得当而外,最重要的原因就是在“敌人”心脏内部实施了爆破。

“敌人”就是体制内的主流舞蹈,爆破的炸弹就是体制外的现代舞蹈。但实施爆破者的情况却复杂,并不是体制外的现代舞人,而是体制内的主流舞人,只是此主流舞人曾经接受过现代舞的影响,所以促成了“潜伏”的事实以及效果。此次活动的本意在于中外文化交流,但中外文化交流之事早已经被时髦人做到烂大街,早就是旧事中的旧事,不可能“闹腾”出如此效果。故此效果另有隐情,那就是在中外文化交流的实施中,却阴差阳错地成就了中国舞蹈内部的文化交流。

此“内部交流”呈现在组织、编创和表演的三个层面。组织包括中方的主办人:许锐,就是一个体制内的小官儿,当年就学于主流舞蹈的老巢“北舞”,如今的同学人脉,个个都在主流舞蹈里上下翻飞,游刃有余;编导:除了本人在北舞内还算现代,但在北舞外早被现代不认而外,其他三位张云峰、赵明、赵铁春个个与现代根本不粘边,是主流编舞人不说,更是种种比赛、晚会、大型活动频频获奖的主流编舞红人;表演:北舞的青年舞团,一群明星不说,更是一群由主流的种种比赛而捧就的明星,其明星的诞生以及存在,就是主流舞蹈的代言人,也极好地注释着主流舞蹈的价值。

以上三种人先作为主流舞蹈而存在,与其现代舞的关系各有不同不说,其不同还有一个自上而下的递减。组织者许锐们大量接受过现代艺术的熏陶:他们尽管生存于体制内,为主流舞人,并是小官,但其原来并不是职业舞人的出身,致使职业舞人之

种种“划舞为牢”的观念对他们影响甚少,他们基本“身在曹营心在汉”,并在大量接受了现代艺术的理念之后,具有了比一般职业舞人更为开阔的眼界和心胸;编创者张云峰们也多少接受过现代艺术的熏陶:这些年之编创西风渐进,受其影响不可避免。但是他们与许锐们不同:接受现代艺术,多取其形,而基本弃其志,并在常年取其形的过程中,多少受到现代艺术其志的影响;最后就是表演者汪子涵们了:他们基本从不接触现代艺术。

这个与现代舞自上而下的递减关系,在此次活动中产生了一个自下而上的递增的爆破效应,越是与现代艺术接触者,越不具有爆炸效应;而越是从不与现代艺术接触者,越具有爆炸效应。且看:汪子涵们最爆炸、张云峰们次之、许锐们再次之。

但是,孟子已经说过:“劳心者治人,劳力者治于人。”“许锐们”之劳心者,正是因为心的智慧和力量,从而“治于”“张云峰们”和“汪子涵们”,并治出了爆炸性的效应。其最劲爆先就是北舞的青年舞团。这里一堆明星,尽管个个成就于不长于七分钟的比赛小舞,但却个个气势如虹,纷纷自视为舞剧之角儿。他们的生存过于优越:从小生于舞蹈之嫡系古典舞,并以一个古典舞作品就吃遍天下,所以完全没有学习和接受其他文化的必要,而基本无人接受和学习其他舞蹈文化,并从不觉得缺憾而自信连连。当这样的一群人被“许锐们”治于现代舞时,他们给予舞界的震动和给予他们自己的震动当然就十分效应了:之一:主流舞蹈的代言人们开始现代了!之二:一群明星们开始跳“群舞”了!

然后就是众编导了:本人基本从不参加“热闹”活动,这一参加就成了爆点;赵明这几年基本主打市

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场舞剧,突然一现代也是爆点;云峰数年间更是奔波于种种赛场,且是编舞就获奖的赛场达人,这一现代也就成了爆点;铁春最厉害了,是北舞的另一嫡系:民间舞的小官,其身份从不是赵铁春而是民间舞的象征,他这一现代,爆点当然最最辣动了。

“许锐们”真是狡猾,之一:借现代舞之名又时尚了一把;之二:其“汉心”恰恰通过“曹营”多年建构之“营销渠道”而完成。连有中国现代舞之母声誉的杨美琦老师都说,这是近三十年来,搞得最风声水起的一次中外文化交流活动。

这次的活动有一个重大意义,并没有被大多数人所觉察:现代舞真正得到了官方的承认!现代舞尽管早在中国存在,但是,官方却基本呈现一律回避的态势,只要现代舞活动,官方则能回避尽量回避,主要原因:还老土的把现代舞视作外国的舞、资产阶级的舞,从根子上就没有意识到现代舞代表着一种先进文化,也根本没有意识此先进文化正是标榜自己文化品味的试金石。这次的“舞动无界”中,就有雷人的话:“北舞青年舞团的演员太好了,跳现代舞都可惜了。”哈哈,必须说官员们太可爱了,一不留神又把底下人娱乐了一番。此次的活动,尽管为民间,但在中国,民间活动没有官方的支持就别想成事,且从最后众多人物出席演出的规格可以判断其浓重的官方色彩。

这个局面实在来之不易,是现代舞人多年奋斗的结果,也只有现代舞人才能切身感受其中的寒凉,但是,这样一个“论梨子该谁摘”的时刻,却基本摒弃了长期苦斗的现代舞人,而选择了平日里实惠已经多到淤积的主流舞人以参加。一片热闹之中,叫与现代舞沾边儿的咱如何能够不惆怅?但是,咱是艺术家,总不能为此开一仗吧?躲一边凉快去是必须的,在一边凉快的同时,还需要抓着头发从三个方面自我提升。

其一,现代艺术家原本就是社会的先知,其言行由于先知而先锋,不被大多数人理解和接受是注定的。先锋体验即体验人间的悲凉:天下从来由你打,但从来得不到天下。其对悲凉的容忍和宽待必须是唯一选择。现代舞人就应该成为烈士,并有烈士的觉悟,当别人以馒头沾着自己的鲜血而食之时,不但不能悲伤还要自豪。正如一个朋友所言:“你王玫声称寂寞实在让人失望,你就该寂寞,你这个年龄还能寂寞那是一种荣耀!一天不被人接受就一天先锋,

一天被人接受一天就不先锋,被人接受还是不接受?先锋还是不先锋?你自己斟酌。”明白了,谭嗣同只能是咱的榜样,不计功名不说,关键时刻更应该自我了断,放下头颅走人不说,还得边走边笑。

其二,这次的活动十分“闹腾”,原因就是借助了种种名头。名头只能由活动而促成,无论活动于什么,挣下名头才是硬道理。情况如同资本的原始积累,最初不免血腥与不光彩,但功成名就之后,往往“改斜归正”并回馈社会,其名头正是回馈社会的保证。主流舞人的情况正是如此,生存于体制之内,占有所有活动的资源,活动而名头大振。但是现代舞人却不一样,大多生存于体制之外,尽管自我活动不断并努力非常,但由于被整个主流舞蹈隔绝,活动而无名头。此时,一些需要借助名头才能办成的事情,自然就只能借助主流舞人的名头了。奥运就是一个极端的例子,以奥运会极大的舞蹈比例而言,决策者绝不应该是张艺谋,但却因为他的名头而成了决策者。奥运的舞蹈编创人也一样,现代舞人的舞蹈理念先进于主流舞人,但却因为主流舞人的名头高于现代舞人,而使得现代舞人基本被排除在外。

名头的选择,只能建筑于现存的事实,此次活动中,现代舞人全数被主流舞人而替代,原因就是主流舞人的名头高于现代舞人。看来,人就得出名,猪就得壮,为什么出名不重要,出了名后,名头可以被种种活动借助才是硬道理。

其三,现代舞在中国最好的时候是1980年前后,那时的一个重要标志就是大家都搞现代舞,一批优秀的作品《再见吧,妈妈》等纷纷产生于主流舞人。那时的现代舞并不是现代舞人的特权,而是所有人思想进步、艺术进取的标杆。但是,自1988年现代舞在“文革”后再次进入中国,由于有了专业的现代舞人,加之现代舞人的身份变得太快、太时尚,只是“摇身一变”,而致大多数现代舞人形现代之舞,却不现代,没有够大的胸怀以融合文化、包容别人,反而因为自视过高、排斥异己,并最终在主流舞蹈划分出一个当代舞的情况下被逼上绝路:被主流舞蹈彻底隔绝了。

多年中,现代舞与主流舞的两大阵营互不来往,各活各的,有来往也是单向的,早年间还见有为青年投奔现代舞如同抗日青年投奔延安,但是现在,随着现代舞的势微,有为青年基本绝迹,反见不少当年的“有为”晚节不保,纷纷投奔“白区”,身影频现于种

种比赛和晚会之中。

这次的“舞动无界”情形像极了1980年前后：一群体制内的主流舞人，因为曾经接受过现代艺术的影响，这就扛起了现代舞的大旗。笔者多年前曾经提过一个口号：“打倒”现代舞，其“打倒”有两层含义，之一：当现代舞所倡导的独立精神垂范人人的时候，也就是现代舞因为“与人平等”而自然消亡的时候；之二：当现代舞成为一种舞的形式而并无独立精神的时候，也就是现代舞必须自我消亡的时候。

目前的情况两者都有。一方面，主流舞人能够接受现代舞，就是现代舞人多年努力的结果，今天的“舞动无界”，正是独立精神垂范主流舞人的极好范例。现代舞人与其中的被削峰，正是现代舞人以自我贡献和牺牲换来的自我“打倒”；另一方面，现代舞人在多年的努力中自身也存在问题。早期外国历史的现代舞作为一种先进的文化而引入，加之作品千挑万选，十分优秀，其含义由优秀的作品、以及编创者对历史的贡献而成为一种精神象征。但是，中国今天的现代舞却不同，其在本土已经有相当时间的发展，且已经发展为一个舞种，其含义，以一个舞种鱼龙混杂的全貌，早就由精神象征异化为舞种界定了。

但是，现代舞被提倡和推崇，并不是作为一个舞种，而是作为一种独立精神。独立精神现代舞最初有，不见得现在有，其他舞种最初没有，不见得现在就没有。一个舞种的诞生，说明跟随着众，但“众”出的往往只是形式，而没有独立精神，现代舞现在常常与独立精神扯不上关系，其独立精神恰恰丧失于舞种诞生的事实之中，这样的现代舞就应该被别人“打倒”。

两个“打倒”，一个源于现代舞人进取的自我“打倒”，一个源于现代舞人不进取的被别人“打倒”，此次的“舞动无界”与两个“打倒”都有关系，其中的自我“打倒”并不是坏事，它原本就是现代舞人的愿景，马克思所说：“无产者只有解放全人类，才能最后解放无产者自己”就是这个道理。而被别人“打倒”并不应该，一个重要的原因，就是现代舞人“画地为牢”的生存方式。

主流舞人与现代舞人的区隔，在现代舞人的视下绝不是小事，当现代舞人自觉自愿地生活于舞种

的牢狱之中时，说明现代舞人的自我体认出了问题：视自己的舞就是舞，而不是文化。但现代舞恰恰不是一种舞，而是一种文化。文化绝不能区隔，而需要融合，融合之下文化才可能活下去、活开来。我在多年前的作品《我们看见了河岸》中已经说过：“马列主义早年间也传承自西方，在中国却实践出了世界上都独一无二的中国特色，这个实践为现代舞人做出了榜样：文化的成长，只能立足于自身的进行性！这样一个启示让我们豁然开朗：向中国共产党学习，让现代舞成为中国的舞！让现代舞成为现在的舞！”

中国的主流舞蹈，是现代舞人在“现代”之前必须关照和理会的环境，也是现代舞人不能选择的出身和归宿。使自己融合于他人、并消亡于他人，成为中国的舞和现在的舞，这是现代舞人首先应该觉悟的内容。

但此次的“舞动无界”之中，首先与现代携手的却是主流舞人，是他们率先做出了文化上的融合和交流之贡献。尽管此次活动因为“名头”过多，有“其他嫌疑”但其融合和交流文化的贡献，已经完全可以忽略“其他嫌疑”于不计了。

此次的“舞动无界”无疑是先锋的，先锋一词并不吓人，朴素而平实，就是凡事总比别人多思，所行自然总与别人不同。别人二字，指代生存范围，可以是一个界别、单位、班级、也可以是几个人之间。先锋在实践中的真相：由行动、而不是由幻想；由可比的对象、而不是由目无边际，一步步实践出来的。“舞动无界”里的先锋，就是这样，并不在舞编的如何？跳得如何？就是先人一步的国内舞蹈的文化交流。

这里特别要“飘扬”一下许锐和郭磊二人。先说许锐。上过我课的学理精英不在少数，当初个个见识过人，智慧非常。当年与他们相处，常能感觉到舞蹈未来的希望，但后来当他们身处要职，却大多屁股指挥了脑袋，“成熟”得再不敢相认。再说郭磊：一个北舞的院级领导，又出身于嫡系民间舞，却在“成熟”的同时，竟然兼顾了这件与国与民有益的事情。

（责任编辑：田湑）

舞蹈日记:最深的夜,最亮的灯

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【中图分类号】J712.2 【文献标识码】B 【文章编号】1008-2018(2011)增刊-0083-02

2009年的5月12日,我伤后近10个月的第一次舞蹈。我的心很痛,但同时我快乐着。

面对镜子里轮椅上的我,我只想闭着眼睛,用心去体会自己当下正在舞蹈。我不敢看,看着镜子里轮椅上的我,我的心会很痛。老师在我的身边,在我身边静静地告诉我,现在的我如何去舞蹈,让我知道我依然能舞蹈……

2009年的5月13日,老师坐在舞台上,露出他像平日一样在我看来那样有力而灿烂的笑容……三个男演员在台上舞蹈,我的泪还是忍不住,他在舞台的一角控制着音乐,他的声音和音乐在一起,那曾是我熟悉的声音组合,这时的我再次闭上眼睛,感受着、享受着,这曾是我从不在意的美妙时刻……我的心好想飞舞,而我的双腿却像不知情的熟睡着的婴儿一样,在我的轮椅脚踏板上一动也不动,她们的冰冷让此刻的我有些惧怕,再次睁开我的双眼,他们三个男演员身体卷曲的躺在地上,编导让他们用手指在地板上学着人走路的样子,这个动作我也可以做,我的左手不由自主的放到轮椅左侧扶手上,学着他们三个的动作……

5月13日的下午,老师在带着第二个男演员跳舞,让他们一个一个跳,我在一旁静静地看着,他的双手缓缓伸向高处,我感到只是一个简单的抬手都是如此美丽,这是我原来从未在意过的美丽……可他实际一直存在,受伤以后,我失去太多……也得到很多——我内心的恐惧在编导抬手的瞬间片刻消失……

5月14日,2009年五月十四日,当钢琴响起,我喝着咖啡,老师在我的左边。静静看着舞台上的男

演员,冷静审视着自己的作品。5月14日的下午,老师仍然在我的左边,我们俩一同静静的看着舞台上的男演员,冷静的审视作品。同时我们被作品感动着……第一个男演员在起舞,听着大提琴的声音,我感受到他心中深深的“遗憾”,可是这份“遗憾”又是如此平静、恬淡,那是让我内心多么感动的一份真诚,我无法表述……钢琴响起,第二个男演员出现在舞台上,钢琴的旋律中二胡响起,淡淡的感伤,那是无法理清的情绪……男演员直直地倒在地板上,我的心再次腾起,思绪飞舞,同时感受到他的思绪也在飞舞,思绪飞舞的瞬间,我终于感受到内心的平静……

第三个男演员在舞台上,老师在舞台上给他设计动作,他很有灵感,男演员挥汗如雨,“哈哈……”他大声地笑,“休息一下”老师拿起一只烟,说是休息,还是不由自主的调整起男演员的动作,一会儿想到脚、一会儿又说到手……他工作的状态很疯狂,今天一天他都没有走出舞台,可是此刻的他在创作的过程中仍然充满灵感和激情,像一个不知疲倦的孩子在不停的玩耍一样,忘记周围的一切。

2009年5月15日的上午,第三个男演员在舞台上舞蹈……编导仍然在舞台的左侧控制着音乐,试图在这段单独的舞蹈当中找到他理念的核心。“最深的夜,最亮的灯”,他再次告诉男演员他整体的理念,创作的过程也是他在寻找的过程,他在这个过程中不断的寻找他所要追求的。

2009年5月15日的下午,三个男演员一直在重复跳着第一段舞蹈。他们好像双腿很重,好像内心在挣扎着,好像有某种东西让他们的舞蹈中带有

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痛苦……编导通过调整三个男演员的动作,来进一步整理自己的思绪。

2009年5月16日的早上,一个星期六的早上,当音乐在教室响起,三个男演员开始舞蹈。他今天坐在我的右边的地板上,静静地再次审视自己的作品。那天聊天,他说他十分喜欢这样创作。他说这样的作品像他的孩子,我很想问《胭脂扣》是不是他的孩子,可我没有问,我感到淡淡酸楚……已记不起我是什么时候最后一次跳《胭脂扣》,如果我知道自己只有十六年时间可以用我健康的身体去舞蹈,我

真的宁愿一刻不停……可是此刻我清晰的感受到我愿释放我的心,放飞地去舞蹈,让一切充满希望,一刻不停地去”舞蹈”。

2009年5月19日,我跳了一整天的舞。可与原来的我不同了,我有其他舞者都没有的,我的”新舞鞋”——我的轮椅,我乘着我的”新舞鞋”再次翩翩起舞,在我受伤近10个月的这一天……

(责任编辑:田湑)

为何起舞

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【中图分类号】J712.2 【文献标识码】B 【文章编号】1008-2018(2011)增刊-0085-02

如果说在这个动荡的世界里,你仍能坦然面对它,享受它,应该是件令人感觉很不错的事情。而“舞动无界”这项目在2009年就给了这样一个平台,让我们在嘈杂、喧闹的城市中,物欲横流的氛围里,重新回归到自己那份对舞蹈最纯真的理解中去。

在写这个东西之前,我曾听朋友跟我讲述他参加一次基督教徒的礼拜的经历。首先确定下他不是基督教徒,我记得他跟我讲的最多的就是“欲望”这个词,人所有的这些个欲望,比如看到别人有的自己也必须要有等等,诸如此类的,这些都是撒旦在作祟,但这些欲望并不是人与生俱来的。这让自己联想到一直以来都在寻觅的——舞蹈是为了什么?自己对这个非常的迷茫,自己所坚持的到底是什么东西?欲望一词在我对舞蹈的理解就是:为了追求高难度的技术技巧,为了华丽的舞美灯光效果,为了达到在视觉上的快感,而一味强加在舞蹈本体上、抹杀舞蹈本身的一种绚丽!这种“欲望”对于我们而言,已深深地入侵到每个人的心里。以前有句老话,说是外行看热闹,内行看门道,但发展趋势使内行的高人们也沉浸在“欲望”绚丽中,自己真不知道舞蹈是为了什么。

“舞动无界”,以一个主题,4位国内导演、4位国外导演,一个作品不超过6位演员、不超过10分钟,排练时间两周,总共长达半年之久,全程国内外学者跟踪式研究。自己非常有幸参与其中,有幸并不是说这个项目是大家梦寐以求的,有幸是指有那么一些人,集合了一些志同道合的人,在这个欲望世界里,做了一些能让自己感到欣慰自豪的事,要知道现在能做自己想做的事情太难了,所以自己觉得非

常有幸。“忐忑”、“欣慰”、“悲伤”,这三个词足以概括我参与它的全部。

“忐忑”是由于第一次与国外编导合作,不管从任何交流上都会存在差异,语言上的、编排上的、理解上的都会有。就像我与乔纳森·卢恩合作的这个作品《北京人》,起初的第一个星期非常地难熬。他用一些诗词和文学剧本,让我们对里面的每个字按自己理解来编排,再加上他的一些游戏规则,使我们有些不知所措,因为不知道该如何入手,而且这样的排练方式我也是不曾尝试过。大家都知道,以我们的思维方式,跟编导合作,大多数都是先以编导对此作品的理解再加上给舞者出的一些动作来慢慢对这个作品产生自己的理解。也就是说我们一直以来编排一个作品,都要基于一定的氛围,或者说是一个大的历史背景、意境,然后再以这个题材出动作。但在这个剧目当中我完全看不到我们最后呈现在舞台上的到底是什么,这种不知道往下是该如何进行,非常忐忑的心情一直伴随着我,当时我只有一个念头,跟着他走吧,中国有句古话:船到桥头自然直,是骡子是马,拉出来就知道了。所以第一个星期每天都有新的诗词剧本给我们,每天都有新的游戏规则约束我们,有时候都不知道该怎么用舞蹈来表现我们看到的字,感觉自己好像离所学的越来越远了,就像没学过舞蹈一样,这也许就是乔纳森·卢恩的独特方式吧。当最后的排练时间到来时,我们的作品也慢慢成型,合上一个有电子风格的音乐,之前,乔为我们找了两首元素截然不同的音乐,一首是电子的,一首是较古典的,在我们经历了多次音乐与舞蹈的摩擦后,大家都一致认为电子的音乐能说出乔想要的

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东西,能体现出我们所表现的东西,一个全新的作品出炉了,我都没想到,它就那么的完结了,在我印象里仿佛这个作品好像才刚刚开始,只是这个活动规则定死了只有10分钟的时间,导演就在规定的时间内做了这些东西,我想如果没有时间的限制,我不知道我们会在台上能疯狂地跳多久,因为我想继续跳下去想一直地这么进行下去,这也许就是我所追求——舞蹈是为了什么?舞蹈是为了满足自己的欲望,不是为了别人,是为了自己,我父亲曾跟我说过,在台上你要把自己当作是一个疯子,把台下的观众当成傻子,大家都在尽自己的兴,其目的也就达到了。也许我的想法很自私,但这应该是我所追求的,说大了是种精神境界,说小了是一种满足感(这也可能是撒旦在作祟),它能使我继续坚持着自己要走的路,这年头要想一直坚持就很不容易了,知足吧!

“欣慰”之感是从乔纳森·卢恩和卡罗琳这得到的。他们让我看到了对艺术的态度,对艺术的尊重,对艺术的灵感,对艺术的追求,还有就是这个让人刻骨铭心的经历。他们并非以编导的身份出现,而是一位园丁,或者说是具有魔力的一双手,我们两周的素材也积攒了不少,是他们敏锐的艺术直觉和丰富的想象力,把我们的这些素材裁剪、拼凑,安排,随意中不失严谨。这个作品的完结并不代表了我们的结束,它让我看到了一个新的开始。当一个人在做一件事情的时候,我们往往会想到这个事情,我们做了它之后的结果会是什么样,或者说考虑结果会是理所当然的想法,结果对于所有人来说是那么重要吗?可能对于我们来说是一件非常重要的事情,结果决定了这件事做的好坏。所以为什么自己觉得欣慰,是从乔纳森·卢恩身上丝毫没有察觉他对结果的顾忌或在意,并不是说他不重视结果,而是他就是给了我们几首诗,一个剧本,然后会经常说“one

more time”诸如此类的一些话,我们就跟编导系的学生在学校一样,编作业,做作业。非常简单、非常直接,没有任何目的,只想与诸位舞者建立一些沟通,把他所想的告诉我们而已,经过两周时间的排练,让我记忆最深的是我们共同经历的这个过程,而不是我们创作了这个作品。这个过程没有让我局限于这个作品会是什么样,它让我与乔纳森·卢恩和卡罗琳有了一些交流,一些语言上无法沟通的交流,我觉得那是舞蹈最本质的东西,就是身体,这是没有国界,没有障碍的,我觉得这也是舞动无界的初衷之一吧,它能让我们慢慢达到无界的状态。所以自己非常享受这个过程,也非常感谢学院和所有编导给与的这么一个空间,让处于浮躁或即将浮躁的这些舞者们沉淀下来,给自己一个思索的空间、时间。

再来谈谈“悲伤”。有很多人都对舞团所有舞者报以羡慕的眼光,也有很多人对舞团的舞者持以异样的态度,不管是羡慕还是异样,我都会告诉他们,其实我们只是一位演员,只是在跳舞而已,我们不是“腕”,我们也不是“机器”,只是一个普通人,一个喜欢跳舞的普通人。抛开其他人,自己非常愤青现在的舞蹈现状,“舞动无界”就像是洗礼的露水,我们刚接受了虔诚的洗礼,现实的恶魔又压得你喘不过气来,真的快窒息了,“80后”虽然不会像“90后”的那么叛逆,但懦弱也不是我们的代名词,我希望能做点什么,不希望能改变什么,因为自己能力有限,只是希望能够唤醒一部分人足以。就像乔纳森·卢恩他们一样,简单地交流能达到对心灵的触动,这样就够了,我并不是救世主,但可以做铺路石。

再次感谢学院领导以及所有编导、学者和工作人员,最后奉上自己一直坚持的一句格言:“残酷中执着,痛苦中拼搏,这便是我所追求的选择。”

(责任编辑:田湉)

“舞动无界”之《水痕》

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【中图分类号】J712.3 【文献标识码】B 【文章编号】1008-2018(2011)增刊-0087-01

《水痕》是一个既定与即兴交织的作品,仿佛永远处于一个不曾封闭、开放式的进程里,耐人寻味。多组固定下来单人或者双人舞的素材支撑着整个作品的局部表现,在创作过程中,我们在编导约翰·乌坦斯的带领下做了很多有趣的训练,其中包括以观察、模仿以及判断力为核心的游戏形式。排练轻松愉快,体力消耗并无察觉。在该作品创作第12天期限到来时,才最终在结构上有所确定,其中包含大部分的即兴成分。排练的感受集结为以下几个方面,进行简要叙述。

第一,从演员表现的能量来看,编导充分发挥了每个个体的个性。每人被分派了相关训练任务,以统一的单人固定素材开始做延展性创作,发挥了个人的特长。这一点上,可以隐约地看到潜藏在演员肢体内部的舞种痕迹,但是这舞种痕迹又和谐地与编导给予的固定素材相结合,呈现出另一番不同状态。这不同于通过旋转、跳跃、翻转等技术技巧完成的作品,使每个人成为了独自个体,又同时融合进整体中来。

第二,鉴于作品中的即兴部分,使演员穿梭于感性与理性的控制中。在以往表演作品时,前期通常会采取以量变达到质变的训练方式做铺垫,以备登台时能有自如表现。而这个作品即便在固定素材熟知的情况下,仍旧保留着理性的思索,在表演进程中

随时做出新鲜判断以保持即兴成分的存在。这从某种意义上讲,存在一种舞台实战时的未知性,需要通过相互间的讯息达到一种高度默契,同时还要向观众传达出该具备的某种感性情绪。比如,几次集合“全家福”后分开的全场构图需要及时做出调整与视觉上的一种平衡或不协调。观众看这个作品如同欣赏玩味一只万花筒,没有重复,鲜活而充满期待。而演员则需要一种控制中的默契与融为一体。

第三,演员呈一种相对轻松的表演状态,自然、柔和,也许这种表演状态是与该作品的风格一起降生而匹配。为此,这个作品的名称在排练的时候也集体讨论过,《水痕》是带有追忆与沉浸的某种永远不停变化的意味存在。当舞者开口呼唤某一个人的名字时,仿佛日常生活中的相处。同时,要以目光的交流去点击出焦点所在,使观众的视线由一个视点过渡到另一个视点,从容而不慌忙。编导要求作品中演员的走、蹲、坐、躺极为自然,建立了一种几近生活常态的行为与舞蹈肢体动作相顺利互换的通道。演员在表演时是持稍有修饰的但放松的状态,使作品看上去轻松、自然。这虽然是现代舞中常用到的手段,但对于《水痕》来讲,极为适合。

(责任编辑:田湉)

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“舞动”随感

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【中图分类号】J712.2 【文献标识码】B 【文章编号】1008-2018(2011)增刊-0088-05

一、关于“无界”

关于“界限”,每个人的看法都不一样。很多人说这个“界限”是指西方和东方的界,而需要我们做的是,尝试着用舞蹈穿越过这条界限,或者说,用舞蹈来打破这无形的存在于东方西方之间的一堵墙。在我看来,这个“界限”是我们自己给自己定制了一个限制的条件,然后又想办法去打破这个无形的限制。西方或者东方,从某种意义上说,是相近的。如果把地球剖开来,我们是站在对立的两边来遥望彼此,或许我们也可以尝试的向左右转头,不难发现我们就在同一轨迹上站在彼此的身边。如何去完成在有限制的条件下去“破界”而舞?是我们的主题,起舞于震荡的世界中。

无界之舞给了我们一次敞开心扉的接受和打开思想的机会。相同的中国舞者,不同国籍的编舞家,这样的阵营促使我的好奇心极大地膨胀,我很感兴趣这样的结合会有什么样的化学反应。对于舞蹈类别的划分有很多种,无非是叫我们来识别每个舞种的特性。而我们即将在无界中而舞,这让我迫切的想像着与蓝色眼睛白色皮肤的,讲着不同的语言,有着不同的文化背景和地域习俗的编舞家们合作的舞蹈,与此同时,4位中国的编舞家也会在同一时期为我们编舞,这会有什么不一样的结果,我兴奋地期待。

这是一个新的起点,对于整个中国来说,是的,或者换句话说,对于一个可以带领全中国舞蹈方向的学院来说,这是一个新起点。我喜欢在这样一个具有风险性,有挑战的环境里创作舞蹈,尽管在各界的

讨论中对它褒贬不一,但我仍旧肯定的认为,它是非常成功的,它为中国的舞者打开了一扇思想大门,可帮助开发身体舞蹈语言运动方式的更多可能性,同时 Danscross 也是绝无仅有的。

在节目上演之前,有很多朋友会问我,这次讲的是什么故事吗?中国的故事还是外国的故事呢?是什么内容?刚开始时,我会说,我很模糊,我没有任何头绪。因为最初的阶段,所有的精力都放在对动作方式的研究和力量的探讨上,每天全身心都很累。而编导也从来没有说过他们对作品的想法,对内容的要求,只要求我们不断尝试挖掘新的动作。所以,我也无法回答,因为我不知道也没有想清楚这到底是要讲什么。但我想,这应该不是一个故事。在排练的过程中,有时候我很痛苦,因为按照常理,舞者需要去了解作品的内容,便于如何赋予作品情感,可是,在这里我却找不到作品中明确的中心线索,只有认真的跟随编导去尝试不同的动作,发现自己身体原来可以这样做,也可以那样做。我告诉自己,我要坚持着,现在并不需要答案。慢慢的,在作品成型以后,我逐渐感觉,这里的每一个片段使大脑和身体都很累,在每次结束最后一个动作以后,想静静待会,不想去思考。后来我发现,在练习中,我可以感受到心里有种力量在打动我,是从心底的力量。在我拿捏每一个瞬间动作时,会爆发那个力量。再后来,动作熟能生巧后,编导要求我们在过程中始终注视搭档的眼睛,尝试着不要转移视线。我逐渐在各个片段中感受到舞伴的呼吸,动作的力量在我的眼睛里跳动,撞击我的视觉神经,触动我心跳的脉搏。我开始可以听到每一个人的心跳,感受到所有人在同一

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个力量爆发点带来强大的震撼力,这一刻,我开始看到了每一个舞者的故事。

在大家看完演出后,朋友们有许多不同的声音,“这个还是看不懂啊?”,“讲的是什么呢”,“服装太简单了”,“没有什么灯光,但是很有效果”,“太棒了”,“中国舞蹈有救了!”,“很震撼!”,有人是这样告诉我的,他虽然不能说清楚这是一个怎样的故事,但他好像可以看到在舞台上每一个有故事的舞者,他说:“我有种被扯开,撕裂的感觉,那种距离感让我精神紧张,我需要回去仔细的思考一下”。也有人说,这个项目是为现代舞而做的,这一点我绝不赞同。我们在这样一个特殊的环境下,在创作作品之前,没有人能知道作品终究可以成为什么样的作品,这是不能给它一个固定的确切的名称,在创作后仍然不能,因为每个舞者都是从小接受中国的传统舞训练,没有经历过现代舞的训练,我们的身体语言是中国的。但我想,“舞动无界”想法与创意是现代的,并且在困难重重下,仍旧一步一步的去做,演员和编导们跨越语言的障碍,距离的障碍,时间的障碍去完成作品,最终将“舞动无界”呈现在保利剧院。

“无界”让中国的舞者有机会选择去尝试一种超出正常需要范围的肢体语言,新的表达方式让我们惊呼:舞蹈也可以这样跳。编舞家带来各自不同的背景,运用独特的思维和带有其编舞符号的动作指引各个作品的方向,舞者让用肢体语言将这种追求极致的气质散发魅力。我们都在尝试着,中国舞者和外国编导的模式在尝试,中国舞者和中国编导的模式也在进行尝试,我们都突破了自己,在破界而舞。实际上,每一个作品之间没有权衡的标准,但对舞蹈的敬意,让我们学无止境,永无界限。

二、记忆 Shobana 的排练

编导 Shobana 是第一个进入排练的人。那是一段最初排练的舞段,是一段非常痛苦却又记忆犹新的回忆,也是让我得到最大历练的开始。

我们彼此是陌生的。首先,编导与我们之间存在着基本的沟通上的障碍,我的三脚猫英文还是不足以确切无误地理解编导的表达,所以在语言的交流沟通上,我们每天需要花费很多时间去先搞清楚我们都在说些什么。再说到肢体上的有关训练的沟通障碍,因为我们没有经过正统的芭蕾训练或者现代舞的基础训练,对于我们而言,从对动作的接受和

理解上仍旧需要花费很大的一部分时间去搞定。那个时候,每天的进度比较慢,身体很累很痛苦大脑也是一样。我的大脑和身体在结束排练后都不太听我自己的使唤。开玩笑的说,回到了家,连洗澡的力气都没有,但我还是要强迫自己吃些东西补充体力准备迎接第二天的挑战,然后满脑子里想的就是快去睡觉。

Shobana 对她所要求动作的力量,速度与动作的发力方式是与我们不大相同的,她不要在这个舞蹈部分里有轻,重,缓,急,所希望的是在没有停止过的音乐节奏里舞步始终保持着激烈,刺激与新鲜。这个部分没有百分之百的力量与动作,那是因为,仅仅百分之百是不够的。她的要求是,所有的力量与动作要做到全部力量的百分之一百二,或者百分之一百五,甚至更多。这里没有停止,没有尽头,她寻找一切更强烈,更延伸,更多的可能性,用身体来表达的更多。所以对我们这些花拳绣腿,再加上中国人自古对女性柔弱的赞扬关怀下,让我们似乎经不起这暴风一样的来势,有些招架不住。在整个过程中,她的助手 Avatara 一直做着连接整合动作和带领我们动作感觉的任务,我们都能感受到她强壮的力感,甚至比男舞者还有力量。她跟随编导多年,她说,起初她也是不适应这种力量的方式,以前她是学习芭蕾的,这我们便可想象,这样的训练对一个芭蕾舞者的强度是超出我们好几倍的,但是我们都要学会坚持克制自己运用已熟悉的力量方式,经过一点一点的克制,加上始终锻炼用新的发力方式,就会使动作变的强有力

我时常观察 Shobana 的举止和表情。她喜欢思考,更多的时候是在她看完舞者所完成的动作后,她沉浸在深深的思考中。我尝试着透过她的眼睛去看她眼睛里整个世界,一个迅速表达的世界。从这个作品传达中,我们可以看到编导的深厚的文化内涵与不同地域给予她自身的独特魅力,她带给我们一个全新的视野,一种超出中国舞者需要范围的肢体语言,追求身体极致后呈现出的视觉效果。让我们知道,不同的肢体语言也可以完美的带来新的表现。实际上,在这一次新尝试中,我们只是在于对舞者肢体的再创造吗?显然这仅是一部分。

节目最后所要呈现的,正如她为舞段做出的诠释。震荡的世界后,碎砾和瓦砾静静的躺在那里,所有的一切在被打破后重组。我作为之一的舞者,感

受这里更像是一幅动态着的画面,细微的观察就可以清晰地看到,每一个赋有灵魂的舞者带着各自独特的气质在舞蹈着。我们选择了去尝试,因为我们在用全部去表达任意一个动作,在尝试着去做所要求的那一个百分之一百二,或者更多,那绝对不是轻松的。编导运用舞者的身体传达强烈的信息,每个人是一个个体,而所有人在一起便有可能组成一个新的世界。

三、练习笔记

几日,几乎近于疯狂状态的排练,真的是累,但这是我喜欢的挑战,面对新的我会尽全力。那些弥漫在练功房里音乐,想象配合着音乐加入多样的舞蹈元素,奇异的舞蹈世界让痛与快乐的结合。

肢体新的发力方式,新的身体语言解剖,新的空间情感,抛去所有的过去式,现在全部都是新的。不管喜欢的不喜欢的,接受的不接受的,在这段时间里占据在我的舞蹈时间与空间。每天都是很充实的,就是有时候不太想去吃饭,不太想多说话,不太想见朋友,只是想好好休息下,甚至连我最爱的游戏都怠慢了。身体的淤青似乎只是给我的肢体表皮带来了些颜色,膝关节上的大面积的黑紫色,这没有让我感受到更多的痛楚,这点对我来说挺好的,只是有点吓人的色彩而已,并无大碍,只怪我的娇惯。脚踝上的旧伤又复发,有些让我疼,疼痛感使我不能顺利的上下楼梯,完成坐下这一个小动作,甚至有时候影响去厕所。每一次强度训练后都会这样,,看得到一些肌肉组织外坑坑洼洼的疤痕,就像是看到我的成长和成绩。我的舞伴看到我身上颜色说,可以感受到我的疼痛,其实我是非常享受这种感受的。反而是大脑在抗拒,支配肢体变得迟钝了起来。这个酸痛并快乐的过程,只有身为舞者的我可以去细细的体会它的全部。练习的过程是反复的,不断地反复就会产生变化,数量变了,质量变了,身体肌肉在变化,疼痛感也随之变化。

我从空中向下望,飞起的感觉更像是在降落,头发和我一起来飞舞。在空中,远离地面,没有恐惧,我喜欢这个刺激的过程。四肢不再被我的丹田控制着,信任我的舞伴们,起飞~降落~单脚着地。如果人与人的交往比起这个,我更愿意去感受身体在空中的未知危险性,因为未知的未知,让人有不可预料的结果,而已知的可怕会让人怕到不敢去想。有

时人的情绪很复杂,会在瞬间变化的很快,会在无意识的时候悄悄在改变着。

在我的舞蹈世界中,我一直在追寻着某种东西,是情感的超越,或者是精神上的信仰。有时候,我会在这条路上迷失方向,找不到出路,原地打转。它给我力量,给我带来勇敢不断的克服困难前进。一部分时间我愿意用文字记录我的情感与触动,也有时候舞蹈占据着我的全部,所以,它更像一个载体一直承载着我各种经历,从儿时的记忆到今天,它始终伴在我左右。最近连续的排练,新事物的接触引起我许多思考,新鲜的事物也是陌生的。我不能具体形容出是什么,情绪在复杂的过程变化着,或许我真的要沉浸在思考里,整理思路,让它更纯粹,是我最重要的寄托和依赖。

在演出前的几夜,我们从没有停止过排练,每天的生活只有排练,不停的。第一部分,第七部分,第八部分。连续几天之内,早晚穿梭在学校的剧场沙龙舞台与练功房之间,感受着运动的热气和休息时候来临的冰冷空气在交织。剧场里是那么的冷,一直没有来热气,深邃的舞台上,只打开了一盏舞台工作灯,那里的光亮仅可以让我们在靠近对方时看清楚彼此身体的动式,若我们变得稍微有距离,对面动作着的舞伴动作便像是光影的跟随,使得动作不够清晰起来。还好,我们已经熟悉彼此的默契与力量,可以在不够明亮的灯光下继续精准的做出动作和找到托举时身体把位的位置。我们需要更敏锐的倾听他的呼吸,更加感受与她身体距离的贴切,着重眼神的交流。空气在我们的指缝中流动,更强壮的控制身体让我们保持舞动中应有的距离,一遍一遍。“太痛了!,让我休息一下”,他说。可是,在这个动作意义上的“休息”,就是我们将换为另外的一组动作片段继续练习。我喘息着,听着她讲解对动作更多详细的要求,赤裸的双脚在每次停下来后,地胶上的寒冷和冷空气瞬间将我的双脚已有的温暖淹没,已划破的伤口处鲜血结住了痂。这个时候我终于感觉到了因皮肤表皮绽破的疼痛。我需要再热身一遍,在运动中保持身体的温暖,并时刻的提醒自己,从这一刻起,不可以再有伤。依旧赤足,是必须的要求之一。皮肤与肌肉继续在地板胶上行走,脚踝与膝盖已经找不到肌肤柔嫩闪光,取而代之的是干涩蜕皮与在皮肤表层红黄蓝绿黑的颜色,盯着这些颜色愣神,发现它们很像我的调色板,准备用它们开始

献上我的画作。不知道又哪一个瞬间动作完成后,致使脚踝皮肤再次破裂,我早已忘记了痛感。于是,节奏强烈的音乐在四周响起,感觉身体随之启动。要将动作更多的释放出来,在试着做得更多,这里没有终点。

我们都习惯于在舞蹈的世界里寻找真实,想找到一个安静的地方,让我们跳舞。因为在这个震荡的世界我们失去了安全感。有时我又变得很矛盾,不知道该去相信直观看到的,还是深呼吸要静下来多思考,看到隐藏在那背后的真实。人与人之间是奇怪的,不是所有的人都可以面对面,心贴心去谈天说地,因为每个人都有自己的秘密,在舞蹈进程中,我们放下一切,卸下面具,表达属于自己的情感。当你发现周围的环境失去了你想要的,在这里让我们尝试着用起舞找回,细小的动作,深深地呼吸,不同的方式来表达强大的感情。

四、信? 还是不信? ——究竟谁病了

在这个作品的开始阶段,编导一直在引导我们做各种训练,做各种更像是游戏的训练。所有人各自启动奔跑,在同一时间里做瞬间停止动作;或六个舞者紧密靠近彼此,由其中的一个舞者在未知的情况下启动发力,另五个舞者以各种可能的方式来承接他的重量而不让其摔倒。在这一过程中,所有人必须去信任对方,把自己身体的力量交给对方,由对方来支配。从两人一组到六人一起,这些都是关于配合和默契的训练。这个好似游戏般的训练,我们是紧张快乐的,在享受刺激感的同时,也很怕别人不能接受自己的力量而将自己摔下,但是,游戏中我们没有一个人被对方摔倒受伤,反而在各种游戏摩擦的过程中出现了很多精彩的片段。在我们都信任彼此的游戏后,将一些小片段放入我们的作品当中,这些便成了作品的雏形。

整整一个星期的游戏练习,我们积累了很多动作素材,时而一起讨论彼此之间的想法。但我们始终不明白,编导为什么一直在带着我们做各种游戏,而不进入正式的舞段排练呢? 我们问他,于是他给我们讲了一个小故事:天气转暖了,正是病毒 H1N1 肆虐的时机,他每天早晨坐地铁来排练都预防性的带上口罩,有趣的是,当他走进地铁车厢的一刹那,就开始上演了戏剧化的故事。一些没有戴口罩的人反应很激烈,有人在看见他走进车厢后立刻转过身

背朝他,而有人则走到车厢的另一边,也有的人尝试性的用丝巾或用手把嘴捂上。最有意思的,他说,有一些人以为用看不到行为可以掩饰他们自己,将眼神很慢很慢地转向另一边不去看他,并悄悄地移动重心向距离远的一边靠去。这眼前的一幕幕让他感受很深刻,给了他对作品创作的灵感,这就是他即将要做的作品。一个正常人,带着口罩,其并不是病毒的携带者,而地铁上人群的反映却让他觉得自己真是个异类,他曾尝试着将口罩拿掉,可没想到所有人离他更远了,并在他周围形成了一小圈的无人地带。他说,某些相似的经历让他思考,这些都将成为作品的内容与素材。所以,我们的舞蹈《信与不信》就在这样一个地铁车厢里诞生了。

作品中,我饰演这个被视为异类的戴口罩的正常人,在与舞伴之间细微的变化中去感受人与人之间微妙关系的变化。他们的猜疑与紧张的焦虑,对我的恐惧表现不一,所有人都在防备我,用不信任的目光审视我和所有自己周围的人。即使有些人在最初没有表现出什么,但当他们发现所有人都在开始逃避和防御时,便也都随波逐流,草木皆兵。不得不承认,我是那样真实地感受到了这一猜忌过程心理的变化,一个个小细节,都让我产生思想上和心理的反应。害怕的恐慌让他们越来越远离我,甚至不想和我呼吸同一片空气,所有人的眼神不由自主的躲避我。事实上,这里没有人是病菌的携带者,口罩不是真正的隔阂,真正的原因是在人的心理。

当作品中的我想重新接近远离我的人群,想去改变他们对我的逃避时,我选择摘下了口罩。可是,这个行为取而代之的是,这里所有人都带上了可以隔阂的口罩,再次只剩下一个孤单的我远离人群,我又再次成为被视为异类的对象。无论我做什么,去解释什么,没有人需要我的解释,没有人来聆听我,似乎此时此刻我也开始怀疑自己是不是真正的成为了一个病人? 一个彻彻底底的让所有人远离的孤单人。到底是哪里出了问题? 越来越严重的冷漠与躲闪,让事情无法发展下去,就在这时候,突然,在他们之间有一个人小声的咳嗽了一下,大家都惊愕了,一秒钟的迟疑后,开始纷纷躲避,四处分开,甚至有人跑向我的方向来躲避,却又恍然想起我是他们的异类。状况越来越糟,所有人都在躲避,咳嗽由一个人发展到二个人,由二人发展到三个人,再到所有人,所有人都在咳嗽,看上去似乎真的病人膏肓,每个人

都变得如此孤单。

病毒没有传染,因为这里没有病毒。生病的是人的心理,让我们显得非常的无能和渺小。这里谁是病人?谁是正常人?没有答案,因为恐惧让所有人变得歇斯底里。一组慢镜头式的动作似乎是爆发前的平静。大家在一起询问着,真的是我们疯了,还是这个世界是病态的。我们似乎忘记了最初的美好。六个舞者试图重新走到一起,丢下口罩,一起寻

找可以让我们从噩梦醒来的清醒。

作品过后,我们要问的是尝试去重新思考,到底哪里出了问题?《信与不信》的呈现带给所有人以思考,而不是去告诉,应该明白一个怎样的道理。生活简单而有意义,人会思考是正常的,关键是思考之后做出的反应。

(责任编辑:田湉)

无界之舞

——记“舞动无界”之我所认识的三位外国编导

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【中图分类号】J712.3 【文献标识码】B 【文章编号】1008-2018(2011)增刊-0093-05

持续了大半年的“舞动无界”在保利的成功演出和舞蹈学院的热烈研讨中划上了圆满的句号。作为一个小小的项目助理,我亲身经历了三个英国编导和一个中国编导完整的编创过程。这样的机会是我倍感珍惜,从中我不但看到了西方人和中国人不同的思维方式在舞蹈艺术中的体现,更加令人欣喜的是,我亲自经历了一个编导在创作一个作品过程中,从构思到作品最终形成的各个阶段。

相对于外国编导而言,中国编导对演员自身的状况比较熟悉,有一些演员甚至就是编导自己曾经的学生,他们之间不存在语言的障碍,不存在文化的障碍,沟通起来非常容易。而国外的编导来到这里,基本上要用一到两天的时间来熟悉每一个演员,他们要在演员不断的即兴表演中发现每一个演员身上的闪光点,以便于合理的利用和搭配,而这些是国内编导基本不用考虑的问题。这就已经用去编导两天的时间。在这两天里,中国的编导可以做很多事情,他们可以直接进入排练,可以直接用音乐来带着演员进入想要的情绪中…。于是,外国编导这边更多出现的是如火如荼的不断磨合与编创。也因此,这里就有了碰撞,有了编导理念与演员表演的交汇点,有了学者思想与编导创作理念的呼应,还有中外舞蹈思想的融合等等。“舞动无界”的主题在这里就很明显了。

在这里,我最想说的是,我所参与编创过程的三位外国编导,因为在与他们工作的过程中,我感受到了中外文化的差异以及对待舞蹈和生活的不同态度,同时也亲历了他们的编创过程,令我至今受益

匪浅。

一、肖伯娜·叶娅辛 (Shobana Jeyasingh)

(一)她是谁

她是英国的著名现代舞编导 Shobana,一位出生于印度钦耐,旅居于英国伦敦的舞蹈编导家。她的全名叫肖伯娜·叶娅辛(Shobana Jeyasingh)。她根据自己对于现代舞的理解,并结合印度传统舞蹈婆罗多舞,印度武术卡拉里和裘舞,创作出一种独特的舞蹈语言。肖伯娜的作品灵感来自于对同一个人同时存在的不同个性、不同历史的描述,主要反映一些迁移所带来的问题,如对于家的概念、边界、归属感、远离以及新的开始等。她 1988 年建立了肖伯娜·叶娅辛舞蹈团(SJDC),并为舞台剧、剧院和电视创作了大量作品,包括《地界》、《咖啡厅》、《变色龙曲线》、《极地无限》等。她为一些作曲家创作的音乐也享有盛誉,她还经常和数位声音艺术家合作。肖伯娜荣获了众多奖项,包括伦敦舞蹈和表演奖、艺术委员会女性艺术项目奖、Time Out 奖、南岸演出奖等。^①

(二)她是怎样工作的

肖班娜是一个很有个性的人,一见面就有大师的感觉。她很拿劲,身边也有个助理,更显得她身份的不一般。说话慢条斯理,语言清晰而逻辑分明,语音也比较好,比想象中的印度人说英语好很多,也可能是她长期在英国生活的缘故吧,语音语调也都被同化了。可能是因为年龄大了,也可能是其它原因,她不

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① 舞动无界博客之《舞动无界的前世今生》<http://blog.sina.com.cn/danscross>

再多用身体指挥,大部分时候是用大脑思维,然后用笔记下来一些东西,由她带来的编导助理替她行使她所有的想法和要求。这个做法让我也有了一种改行做编导的冲动,不过据我所知著名的编导一般都是演员出身,多年的舞台表演经验以及自己独特的对舞蹈的理解和坚持,才造就出一个优秀的编导来,例如外国的玛莎格雷姆,皮那包希,中国的贾作光、张继刚、王玫等等。于是,我也就暂时打消了这个念头,除非哪天我也有一个好的助理来实现我的想法。

(三)她对舞蹈的理解

在她编创的过程中,给我印象最深刻的就是她对演员动作的要求中有一种理念在里面,也就是我曾多次提到的她曾说的有关“舞蹈政治”的东西。她认为,在舞动中存在着一种类类似于“舞蹈政治”的东西,也就是说人的身体与周围的空间或空气是不和谐的,因此我们就需要与周围进行对抗,于是在身体运动的过程中我们更多要看到的是身体对抗空间的那种质感,也就是说要在每一个动作的运动过程中,都要体现出肌肉在用力与空间产生抵抗的效果。在我看来,这样的用力方式恰恰是与中国舞蹈用力方式相反的。在中国舞蹈中,尤其在中国古典舞中渗透着的是“气”、“圆”、“和”等中国古代哲学的思维方式。我们习惯了追求圆融的美,追求飘逸的动,追求和谐的韵,因为我们认为这些是好的,身体自然也是在这样的思维方式的引领下产生动作。因此,编导首先面临的问题不单是怎么样切入作品的问题,更令人头疼的是面临着一群完全不一样的身体,怎么样先把身体的用力方式规整起来。于是,在每天的排练时间中抽出了半个小时到一个小时来进行基本功训练。这些基本功训练是由我们热情、开朗、身体能力超强的西班牙裔的超级助理阿瓦塔娜尔来完成的。在她的带动下,演员的身体一天天消瘦下来,但力量却一天天在长起来,到最后的汇报时,我们都看到了演员身体的明显变化。

(四)她的作品《碎砾》

对于整个作品来说,重要的不是她通过怎样的方式寻找动作,而是她在最后以怎样的方式将所有的素材连接到一起,她对整个作品的把握从何而来,也就是说她一开始就给这个作品设定好的那个效果是怎么得来的,抑或是一边做一边找感觉,找效果等

等。为什么要提这样的问题,是因为我特别想弄明白这个编导她是在一开始就清楚的知道了自己想要的结果了呢?还是在边做边寻找自己的感觉呢?或者说,是一开始设定了一个大概的框架,而根据这个框架可以适当的调整最后的结果?还有一种可能就是,Shobana 在编创的过程中更加注重这个过程中的每一次磨合和变化,而不是最后呈现出来的那个东西,她可以在 12 天之内编完一个小舞段,而同样的小舞段她也可以花上两个月的时间,只是最后做出来的效果不同罢了,时间长了,其中存在的可能性也就更多了,最后出来的东西可能也就更加贴合编导想要的东西。而与 Shobana 一组的中国编导张云峰,他可能更加注重最后想要的那个结果。张云峰的主题在一开始就是非常清晰的,而且演员也都是自己最熟悉的学生,所以他一开始编创就是直奔主题而去的。因此,他的创作相对于 Shobana 的创作而言更加强调的是结果。而 shobana 的创作基本上是个寻觅的过程,在不断与演员磨合的过程中,找到与她相契合的点,最终达成一个共同的目标。所以她也一再强调,每一次的排练都和演出一样重要,排练排到某种程度,演出就只是一个形式而已,一个作品所凝聚的不仅仅是演出那一刻的光彩,而更重要的部分可能存在于平时排练的一点一滴中。

二、凯莉·尼科尔斯(Kerry Nicholls)

(一)她是谁

她是三个孩子的妈妈,她身材娇小而匀称,她拥有灿烂的笑容和甜美的声音,她有用不完的力气和激情,她的中文名字叫做“倪可芮”,她就是人见人爱的舞动无界的第三期外国编导 Kerry Nicholls。

凯莉曾是伦敦现代舞蹈学校及拉班中心的教员之一,被认为是英国最优秀的现代舞技术教师之一,曾为欧洲和世界上多个舞蹈团以及舞蹈机构进行教学工作并演出,包括 DV8 身体剧场、兰伯特舞蹈团等。1999 年她的凯莉·尼科尔斯舞蹈团(klnldlc)正式成立,致力于推广凯莉自己的编舞探索。自此,凯莉为该团创作了大量作品,并接受来自欧洲各地的编舞工作,包括 2001 年和北岸歌剧院及 Bonnington 艺术馆合作的《佩利亚与梅丽桑》。2007 年,凯莉被任命为英国兰登舞团的创意学习总监。^①

① 舞动无界博客之《舞动无界的前世今生》<http://blog.sina.com.cn/danscross>

(二) 她是怎么工作的

虽然 Kerry 已经是妈妈,可是她的身体能力显然对得起“英国最优秀的现代舞技术教师之一”这个称号。每天上午,她都会带着所有的演员进行她带来的现代舞基本功训练,目的是让演员们活动开身体的同时并逐渐适应她所要求的身体的用力方式。其中包括一些力量性训练,例如俯卧撑组合,就是训练腹部和臂部力量的,女孩子也不能逃避。这对于向来以柔美、轻盈为最高追求的女孩子们一下子难以吃消。让我记忆犹新的是,第一次做这个训练的时候,所有的女孩子没有一个可以完成完整规范的俯卧撑动作。因为在中国,对女孩的力量训练是没有那么大强度的,但是在 Kerry 的鼓励下,她们还是努力去做。经过两个星期的训练后,我们欣慰地看到每一个女孩子都可以规范地做到五个左右了。这就是 Kerry 的风格——力量型。

(三) 她对舞蹈的理解

Kerry 对所有动作最核心的要求是,一定要让她切实看到每一个动作的过程中所包含的力量。也就是说,动作要实在,不能发虚。这也恰恰与 Shobana 的舞蹈政治理念不谋而合。二者都是要求动作从内而外表现出与空间的对抗,表现出身体在动作的过程中所花费的实实在在的力气,用她们的话说就是“质感”。

(四) 她的作品《Cleave》

“Cleave 这个词源自拉丁语,它包含了‘分裂’和‘组合’两级不同的意思,一个发生在低谷前,而另一个在低谷后。舞者在分裂中互相支撑,重新组合。作品如同这个单词,以高强度的舞蹈动作探索于两级之间。”这段话是来自“舞动无界”节目单上对于该节目的介绍,也是该节目的编导 Kerry 的原话。

是的,在 Kerry 看来,事物发展到一定限度,必然会向另一个相反的方向变化,这便是编导在整个作品中想要追求达到的效果。因此,编导在从一开始对演员身体的训练过程中就不断对演员的身体施加愈来愈强的压力,让演员在每天的身体能力上都有所变化和提提高,尽管只有 12 天时间,可是我们在一天天新创舞段的呈现中确实看到了演员们身体的显著变化。也许是因为时间的有限,也许是因为国

内外舞蹈演员身体素质的差异,我想,最后的剧目并没有能够将编导所真正想要的 *Cleave* 表现到位。不过,我们更加看重的可能是这个项目的编创过程,既然限定了这个时间,也就不再那么多的考虑最后的结果了。

三、乔纳森·卢恩(Jonathan Lunn)

(一) 他是谁

他叫 Jonathan Lunn,大概 180 公分以上的个子,编起东西来非常自信,那是一种从骨子里散发出来的自信。受训于伦敦当代舞蹈学校,后来在伦敦当代舞蹈剧院度过了长达十年的时间,先后担任舞者、编导和艺术指导。他的编舞作品遍及世界许多重要的剧院,包括意大利米兰的斯卡拉剧院、荷兰阿姆斯特丹歌剧院、美国洛杉矶歌剧院、英国国家歌剧院等。此外他也大量地创作了自己的舞蹈作品并为其其他许多舞团创作,包括《现代生活》、《故事板》、《悬挂》、《阅读室》等。他还曾为《莫扎特》、《真爱至上》、《麦克白》等电影进行创作。这些创作为他赢得了 Lunn Prothero 奖、Olivier 奖、Time Out 奖等诸多大奖。可以说卢恩的创作广泛涉及了舞蹈、歌剧、戏剧、电影和文学等不同领域,并经常在演出中与这些不同领域的艺术家们合作,其创作本身就具有了艺术“无界”的色彩。^①

他那富有磁性的声音和友好的笑容以及典型的英国绅士风范,都让我感叹不已。在连续排练的 12 天里面,他和他的助理一直都是思维清晰、有节奏、有顺序的按照计划一步步实现计划中的事情,直到第十天,整个作品终于成型。我才明白,结构如此缜密,设计如此精妙的一个舞蹈作品,原来是经历了那样的一个漫长而精细的创作过程。编导自始至终都处于高度积极的思维状态,演员也是。我一直希望能够了解编导在编创的过程中,究竟经历了一个怎样的过程,现在终于明白了,但是也只能是片面的了解,因为我并不是编导本人,他本人的真正想法永远只能是他自己知道。因为世界上没有绝对的真理,只有相对的真理。

(二) 他是怎样工作的

下面就让我来说说编导 Jonathan Lunn 的编创方法吧。

① 舞动无界博客之《舞动无界的前世今生》<http://blog.sina.com.cn/danscross>

首先,用身体去表现一些具有情境性的语言文本,发掘演员身体最真实的一面。由于他的私人助理懂中文,这就拉近了他与演员之间的距离。在助理的帮助下,他们已经做了充分的准备,也就是搜集了大量的中文诗歌及话剧作品的文本资料,其中有李白的唐诗,有徐志摩的现代诗,还有曹禺的话剧剧本等等。而所有的这一切都是用来供演员寻找动作素材的。有了这些资料并不等于就拥有了真正的舞蹈动作素材,而只有当演员将所有的文本都转化为动作的时候,素材才发挥了它的作用。那么怎样利用好这些素材便是仁者见仁智者见智的问题了。Jonathan的方法是,让演员用身体演绎文本中的每一个字,内容可以是这个字的意思,也可以是这个字的形态,还可以是该字的声音形象,也许还可以直接把它在空间中虚拟的写出来等等…,只要是演员自己能够想到的,都可以,编导要求充分发挥个性。用一个或一组动作表达一个字,一行字连起来就成了一个小小的舞段,就比如他们用过的“千山鸟飞绝,万径人踪灭”的诗句,每一个字都可以成为一个或一串身体动作,一共十个字就有十个动作或组合,那么连在一起就会形成一小段有趣的舞段。每一个人对同一句诗的理解都不会差太多,但是如果把每一个字单独拿出来表现,其中不能联想到整句的意思时,那就必然会出现千人千面的现象了。于是,同样的一句诗,到最后被身体表现出来的时候是完全不同的风格,这可能就印证了一句话叫:“语言可以撒谎,而身体却不会”的俗语了。我们在学习这些古诗的时候,被传授了同样的思想和概念,意义也大同小异。而当你的身体渴望去表现这个东西的时候,却不是语言的思维在发挥作用,而是换做动作思维在发挥作用,于是身体总是以最真实的自己展现在人们面前,因为它无法完成在它能力范围之内做不到的事情。而语言却可以天花乱坠,胡编乱造。因此,同样的文本,在不同演员的表现中,编导就可以初步把握每一个演员的身体动作风格以及演员对待创作的理解和态度等细节。

第二步就是加大演绎动作的难度,在所有的文本之外再加上一个具有鲜明特征的物质特性,以便对演员的身体做更进一步的了解。比如,让演员在表现“孤舟蓑立翁,独钓寒江雪”这句文本的同时还要加上“鳄鱼”的特征,也就是说,当演员在诠释这段文本的时候,要刻意在形态上向“鳄鱼”这个东西

的特征靠近,最好在舞蹈完成之后能够让观众分辨出文本之外表现的内容。因此,Jonathan会让每一个人写一个物体的名字,有时是“能够有生命的东西”,有时是“能够产生‘吃’这个动作的东西”等等,然后大家把写好的纸条折好混在一起,让每一个人抓阄选择,接着就去编自己的东西,每个人都不能告诉别人他们抓的是什么,而要通过最后的舞蹈来表现说明事物的性质特征。这种方法真的是一个很好的产生动作的方式。而且出来的动作不会乏味,因为它是有内容的,每一个动作的出发都是有动机在里面,而不是胡编乱造。因此,所有的动作在我们看来都是那么有趣,并且,由于每一个演员身体条件、动作风格的不同,再加之都是舞蹈界的精英,他们在解放身体方面都做到了相对极致的状态,能够干净明确地用身体说话,所以在每一个人表现出对文本不同性质的诠释时,那真是,有趣至极!我想,如果把这个过程拿来演绎一番,也不会比真正剧目的演出上座率低的。

第三步,用自己的身体演绎别人的风格,发现每一个演员不同的一面。同样是演绎文本,但是却要从别人的角度去思考和想象,要感同身受,要模仿别人。而这个别人并不是其它不相干的人,就是六个演员彼此相互的演绎。编导知道他们彼此之间都是数十年的好友,每天朝夕相处,都非常的了解彼此的性格,习惯,以及身体能力等特征,所以才想出如此可爱的计谋。于是,每个人把自己的名字写在一个纸条上,然后混在一起抓阄,直到每一个人抓到的都不是自己为止。仍然是不告诉大家他们都抓到了谁的名字,而是通过动作的演绎来表现。事情就变得越发的有趣,而对于演员来说也越发的具有挑战性。他们挑战完自己的极限,又开始模仿别人。他们可以模仿对方的性格,也可以表现对方的动作形态特征,而最重要的也是编导强调的一点就是要尝试以对方的思考方式为出发点来出动作。然而,不是对方又怎能真正知道对方是怎样想的呢?事实上,根本不用考虑对方的想法,因为每一个演员的身体素质是不一样的,这就导致他们做动作的方式会有很大的区别,而只把自己想像成是对方的身体条件,就可以在此基础上出动作了。比如,武魏峰由于身材矮小,性格温和,所以动作灵敏、轻盈而富有美感,孙锐身材修长,柔韧度极好,脚下干净利索等等。而在演员真正相互传达的时候,在场的人基本都能看懂

他们表现的是谁,也就是说他们抓住了对方的一个或多个具有代表性的特征或者显著的动作,抑或是在整体风格上很有说服力。

(三) 他对舞蹈的理解

不得不承认,Jonathan 是一个非常细腻的人,这一点同样表现在他对舞蹈的理解中。他曾经是一名舞者,后来又是一名编导。对于舞蹈,他似乎并没有在我们面前发表过太专业的话语,只是在他编创的过程中,我能够感觉到,舞蹈几乎是他思维模式中的一部分,他对待舞蹈的态度,似乎就像对待自己的孩子一样,每一个阶段的发展和培养目标都是不一样的,对于从事了 40 多年舞蹈职业的他来说,从初始的演员到后来的编导,无论是身份上的过渡还是专业上的提升,都表明舞蹈这份事业在他的生命中已经印刻出了一串深深的烙印。

(四) 他的作品《北京人》

《北京人》这个作品名字是来自于曹禺的话剧《北京人》。之前我说到在创作的过程中,编导有意运用到了一些诗歌或者话剧的文本来作为动作的切入口。其中就有《北京人》话剧的很多文本,不过在编导看来,最终应用了“北京人”这个名字的主要理由是因为作品最后的呈现更符合“北京人”这三个字的内涵和外延,可以在当下作品的基础上,通过这三个字的引入,使观众产生更大、更丰富以及更加切合作品本身的想象空间。我想,这也是作品的成功之处。

作品由六个男演员表演,整个作品中所有的动作语汇都均是由各位演员在编导的启发引导下编创完成的。演员的角色与传统中国舞蹈演员有明显的角色差别。传统的舞蹈演员在作品的形成中只是承担表演的任务,而编创的过程都是由编导独自完成。编导有时是专门为某个演员来创作舞蹈,这时编导会根据演员条件来通过作品表现演员的长处,尽量

避开演员的劣势;有时编导自己有了想法,希望通过一个合适的演员去完成这个作品呈现的过程,那么这时编导就不会太多的顾及演员的条件,更多考虑的是如何能够把他心目中好的创意和想法通过一个合适的演员表现出来。我们不难理解,通常情况下,后者更接近艺术的本质。然而,在《北京人》的创作过程中,编导几乎没有用肢体亲自参与任何动作语汇的编创,编导每一次的任务就是给一个编创范围的限定,让演员在他给的范围中自行编创,于是这样得到的结果就是每个演员所演的都是自己所编,编导在这里相当于一个导演的角色,而演员则更像是一个编舞加演员的角色。因此,在我们看到的最后的作品中,所有演员的动作都显得流畅自如,连接顺理成章,其中看到了我们很少看到的“舒畅感”,原因就是每个演员所演的都是真正的自己。当一个人去表演自己的时候,是不需要伪装和强求的,他们思考问题或者出动作都是那样地娴熟和流畅,每个人在舞台上的表演都是如此成熟和完整。导演的任务只是在这些琐碎的动作语汇基础上,对它们进行整合与节奏的调整,最终导出导演自己想要的感觉,也就是现在看到的《北京人》——一个在内容上看上去包罗万象却又完整统一的现代舞蹈作品。

想要说的还很多,“舞动无界”所带给我的远远不只是认识了这几位优秀的外国编导,在他们身上读懂的是对舞蹈最真诚的热爱和执着,这种热爱不会因为地域和环境的改变而发生变化;并且在与他们工作的过程中,在这个项目整体的进程中,我都能看到一种“无界”的力量在悄悄嵌入这个动荡的世界,不仅是在舞蹈这个行业中,我想在整个社会,事物之间越来越小的界限可能会为我们创造更多的机会,来使这个世界变得更加的丰富多彩。

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我看“舞动无界”的意义

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【中图分类号】J712.3 【文献标识码】B 【文章编号】1008-2018(2011)增刊-0098-03

作为“舞动无界”项目的工作人员之一,从前期的筹备策划到具体运转中的记录和服务,我全跟了下来。所以,我对它有很深的感情,无论结果好坏。

如今,它呈现出来,舞蹈人对它众说纷纭,褒贬不一。有人问:“舞动无界”到底要出什么效果,目的在哪?而在我看来,它促发了舞蹈人的思考对当今集体浮躁的中国舞蹈界来说,就是有所贡献。它将舞蹈界从长久的疯狂中拉回安静,它敢于作第一个吃螃蟹的人,在隔壁 CCTV 大赛的“生抢豪夺”与“枪林弹雨”之下,发出了另一种声音:舞蹈人可以平和地坐下来,讨论一些艺术理想。

对于“舞动无界”中的舞蹈编得怎样,论文写得怎样,这都在其次,我认为更重要的是,这个项目在思想观念上的创新。就像舞蹈创作的选材,有力量的选材依靠观念的超越,观念的超越是绝对的超越。“舞动无界”打破以往观念,打破长期舞界各自为伍不相往来的壁垒,将舞界各领域拉入一个空间,引发化学反应,这便是跨界的实质。这在舞蹈学院实属不多见,最终成果且不论,但确属一次有益的探索。

并且,重要的是,的确引起了舞界一定的化学反应:

一、关于跳舞

青年舞团演员汪子涵在一次研讨会上说:“青年舞团的人不只能跳独舞,我们也能跳群舞。”我们从小接受的舞蹈教育就是标高、标强、标独的意识,当全国最“高精尖”的舞团意识到跳舞方式可以多样化,试问我们的舞蹈是否可以放弃疯狂的技术追求,真正贴近不同人的内心?当全国最“高精尖”的舞团意识到共存的幸福,试问我们能否不要让一只

天鹅的诞生踩在众鸭的生命之上,在人间再造《天鹅湖记》的讽刺性悲剧?我们是选择在孤芳自赏的荒凉中死亡,还是在百花齐放的繁盛中找到新生?

青年舞团常年以参赛获奖为主,演员都是量身订造的四五分钟独舞作品在各大有名赛事中走红,代表国内舞蹈界最高水平。是否红人就是最高标准?全国各地地方舞校都以效仿他们为荣;最高标准又是何定制?为培养人才而定?那又试问,培养人才的最终目的何在?人文关怀、尊重个性发展为先,而非一味模式制造。如今,被众人效仿的青年舞团舞者开始放下以往引以为傲跳舞的习惯,重新接受不同的意识,不同的动作思维、不同编导的风格,当胳膊腿的柔韧不再成为亮点,当不学古诗就不能跳舞,当没有同伴就舞不下去,当不一样的血液输入并成为主导,他们怎么应对,他们反思过什么?这是一个新的开始,在精英舞人之间爆炸,在意识上首先突破。

这不由得让我回想中专。多少孩子原本对舞蹈的期待,到中专后被“练功”(“桃李杯”人才培养模式)扼杀,身不由己卷入这场生死豪夺的魔鬼般练功营中,10岁定终生,大多转不了行还跳不起这个“精英圈”,这还算“所谓”幸运的一批,多少被拒之门外的望舞者,误认为自己不是跳舞的料,望舞者畏进而与舞诀别,来年感叹曾经我与舞蹈擦身而过。职业舞者被社会隔离但也习惯自我隔离起来,我们就是边缘的另类人,久而久之,舞蹈脱离人民,畸形生长,在高空飘摇!唯恐高处不胜寒,试问舞蹈除了职业舞者这一小圈以外,在中国这个诺大的欠发达国家的土地上(很多贫穷地区的舞蹈更是生搬硬套精英舞者的一套做法),舞蹈是抛弃广大群众、抛弃普

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遍国情集体玩高精,还是根据自身特点、实实在在地人人舞蹈,舞我所长,进而百花齐放、其乐融融?这次项目中,国外编导、学者提到:特别希望看到中国不一样的舞蹈,中国人自己的跳舞方式。我们在西化的同时,自己的独特性,独特之后的多样性何在?真正的无界,表现出来应该是有界,即个性合理的不同。学他还需要消化,生成自己的。再看全国各地如此多师范院校、省市艺校,外加一些理工类大学近年来也开设起舞蹈专业,这是舞蹈界的好事,然而都照搬舞蹈学院教学模式成为“老鼠链”中的一环,试问开设的意义何在,自己的定位何在?挂舞蹈学的名,开设不专业也不特色的基训、排练等实践课。让我们向西方看,美国的舞蹈教育理念,让职业以外的各得其所,摆脱青年舞团的影子。

二、关于编舞

对于创作,我们常会拿中国和西方的不同来比较、分类,对这次项目也习惯性如此,这或许是改革开放以来,面对外来物,中国人的习惯对待方式,而如今中国已是世界发展的一部分,全球连成一个地球村。王晓蓝老师说:“在今天的世界中,是否还有真正中、西方创作类型的分别?”这对我们多年来的讨论:你要做现代舞编导还是中国舞编导,你创作的是民间舞还是当代舞,你是国外的还是国内的,在一个大的观念与视角上迎刃而解,我们没有必要在不该成为问题的问题上纠缠不清,如同不论你是男人还是女人,你终归逃不开是人。存在的应该是个体差异,未来关注点落在个人上。

既然是个人,那么个体差异应该得到充分尊重。我的同学跟我说,英国编导怎么能那样编舞,过程方法是一套,最终主题又是不相干的一套,把素材随意拼贴……我们对待艺术需要宽容的心,允许不同,进而看到不同个体的不同取向,不同文化对待世界的不同方式。我反倒认为西方编导的作品在个体差异、独特性上不够明显,艺术拒绝标准化,我们何不以平和来鼓励不同的精彩。

在今天的世界中,是否还有专业创作和非专业创作的类型分别?创作谁都可以做,现代舞是全民的艺术,创作和现代舞是一种观念的革新,而不是用来按在自己头上,自己框死自己。铁春老师可以创作自己的东西,而不是“要创作一个现代舞”。编导 John 采取舞者编创,自己成为组织者的方式,试问

谁是专业创作?在大三的编舞课上,我深深感慨:舞蹈原来可以这样跳!后来总结,我之所以震撼,是因为我做了一回完完全全的自己,不用顾及腿是否到了 180 度,动作是否标准,不用成为谁眼中的正确。创作的可贵在于当下生命状态的真实言说。舞蹈艺术对于全人类的关怀,正体现于此。如赵明所说,我终于可以从别人的要求中解脱,做一次自己的艺术。

再作引发,创作是一种精神,已经不再为某个具体领域的专有名词。舞蹈学系研究从未涉及的舞蹈领域,也是一次创作。

三、关于写舞

学者自身品格的建立是学问建立的基础。其中,眼界决定学术。拥有他人的眼界是附庸风雅,没有舞蹈的眼界是隔靴搔痒,拥有自己的、舞蹈的才是真。

舞蹈学界向来的眼界有二。其一:以理论的视角看舞蹈,把舞蹈拿来是为了讲理论观点,真正从舞蹈出发而又回到舞蹈的少之又少。这多少源于理论人是书本出身,跳舞少;理论性强,感受性弱,难免有点架空。其二:吃他人(编导、演员)的视角,未进行自我学术消化。如用文字再述编创过程,记录编导不同时刻的想法以及作品的进展,这都是外部描述,自我内化在哪?

“舞动无界”是第一次打开舞学界这种一平如寂的僵局,打破表演、编创、理论各学科间壁垒,让学者有了一次真实的对话。踩着实地,面对动的舞蹈,我们能做出什么?这个问号带来的是新的开始,无疑是一次创作性的探索,舞学界需要创新精神。中国要有自己的跳舞方式,舞学也呼唤舞蹈自身的学问。

项目中,学者 Emilyn Claid 关注演员胜过理论本身。接触活生生的人,是消除“架空”迈向真实,剥离外表直奔内核的第一步。演员是作品的载体,演员真实体验、反映作品,他们的性格、教育、经历、生活环境等构成作品的内在气质,他们参加这次项目,与以前有什么不同感受,于今后的演员生涯有何影响,这一切现象都值得舞学关注和研究。

舞学界有演员的声音是这次“舞动”最令人澎湃的事情,因为他们带来的是鲜活,是由内而发,舞者有发言权,是少见的,王亚彬说这次与 John 的合作不同以往,舞者除了感性支配身体外,还要有理性

和判断力来控制作品的进行节奏,判断自己与其他舞者,乃至整个作品的关系。汪子涵说群舞。舞界是长期以“归训”方式为主的练功大本营,忽视、轻视进而无视动脑一族,规矩是用来打破的,舞动无界打破“演员是跳舞的机器”,演员有发言的一席之

地,开始与有脑一族并行。

感叹真正从舞蹈中生发出来的理论,还得是年月的累积,而幸福的是我们正走在路上。

(责任编辑:田湑)

一样的作品 不一样的“买单”

——由中外编导舞蹈作品费用项目支付的区别所想到的

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【中图分类号】J791.3 【文献标识码】B 【文章编号】1008-2018(2011)增刊-0101-02

“舞动无界”在中外友人的依依惜别之中落下了帷幕,它为中外编导的创作以及理论与实践的相互交流搭建了一个开放共融的平台。笔者在“舞动无界”的工作过程当中,发现了很多有意思的细节,其中,中外编导在作品费用项目支付的区别这一现象令笔者颇感兴趣。同样都是在两个星期内进行舞蹈创作,同样都是呈现出一个完整的舞蹈作品,而“舞动无界”为其“买单”的方式却有所不同。笔者认为,从舞蹈作品费用项目支付的区别上,我们可以以小见大地发现中外编导在著作权保护意识上的区别。

通过与“舞动无界”负责人许锐老师的交流,笔者了解到“舞动无界”在对中外编导作品费用的支付上有较大的不同。在“舞动无界”中,对国外编导支付的作品费用中包含版权费和编创费,这两项费用是分开的。如果想要对国外编导所编排的节目进行演出,一定要付给编导版权费,支付版权费后的有效使用期限通常为三年或者五年;然而国内编导的作品费用支付方式为一次性买断,编创费和版权费合二为一。也就是说版权直接转让给“舞动无界”,一旦转让,节目的表演期限也不再受编导本人的限制。这个区别折射出的是中外编导对于著作权保护意识上的不同,我们应该承认国内编导对于著作权保护的意识与国外编导相比,略显薄弱。

笔者认为造成这种差距的原因有两方面:一方面,一些发达国家和地区对于舞蹈著作权的保护已经拥有了相对健全的法制和良性循环的演出市场,而国内舞蹈作品出现一次性买断的现象是与中国当下舞蹈著作权的保护现状以及演出市场的现状相关

的。我国的演出市场还没有完全形成一个良好的机制,仍然存有一些受原来计划经济体制影响的因素,因此对于著作权的关注程度不如这些来自国外著作权保护机制较为完善国家的编导。另外,国内很多编导对于版权费与编创费之间的区别以及支付费用的分配情况了解不够全面深入,著作权保护的意识比较淡薄,因此一次性买断的情况较为普遍。另一方面,国内编导对于舞蹈作品的持续演出性关注不够。由于大部分作品重复演出的机会少或者本身就是一次性演出,因此很多舞蹈编导选择对舞蹈作品一次性买断的方式,由于没考虑到后续演出的问题所以也就不予以关注。从表面上看我们仿佛会感觉国外编导在这个问题上比国内编导掌握了更多的经济主动权,实际上能否持续的拿到版权费,取决于舞蹈作品能否得到广大观众的认可和演出商的青睐。在这里不是讨论谁会获得更可观的经济收益,而是我们应该在看到区别和差距的时候,呼吁广大国内编导要关注舞蹈著作权的保护。

随着中国文化市场的日益繁荣以及国务院通过的《文化产业振兴规划》,文化产业的振兴被提上了日程。要实现舞蹈事业的可持续发展,除了要关注舞蹈本体的创新发展以外,唤起舞蹈著作权的保护意识,建立健全相关的法律保障体系,关注著作权的保护也是至关重要的。随着文化产业振兴步伐的推进以及中外文化交流的日益频繁,在我国关于著作权保护的问题也日益凸显,近年来对于舞蹈著作权的纠纷案件也越来越多,尤其是出现了一些与职务作品有关的纠纷。这些纠纷的产生也是舞蹈演出市场化过程中必然会出现的现象。一个良性发展的舞

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蹈演出环境需要一定的法律法规来规范,而相关权益需要相关机构来维护或者协助维护,在我国的著作权集体管理组织中有“中国音乐著作权协会”、“中国音像集体管理协会”、“中国文字著作权协会”、“中国摄影著作权协会”等,而专门针对舞蹈的著作权保护机构或协会尚未确立。这也证明了我国舞蹈著作权保护的进程还需要大力推进,我们在借鉴舞蹈著作权保护较为成熟国家经验的基础上,要完善我国的舞蹈著作权保护机制,这样才能够在今

后的交流中增进对话与合作。通过“舞动无界”舞蹈作品在作品费用项目支付上的区别,为我们打开了一扇深入思考舞蹈著作权保护的窗口,舞蹈作品著作权的保护问题是摆在我们面前亟待解决的问题,我们应该不遗余力的对舞蹈著作权的保护进行关注、思考和研究,让舞蹈著作权为舞蹈演出市场的良性发展保驾护航。

(责任编辑:田湉)

新闻报道

“舞动无界”今日起舞

晨报讯(实习生 吴昊)在《舞动无界:起舞于动荡的世界——中外当代舞蹈创作作品首演暨论坛》上,赵明、王玫等4位中国编导和4位来自密德萨斯大学的外国编导根据“起舞于动荡的世界”这一创作主题创作了8部不同风格的作品。这些作品,将于今、明两天在保利剧院与大家见面。这场作品集中表现出了中西舞蹈文化的独特交融,吸引了世界的目光。目前英国皇家剧院已经向其邀约演出。

——北京晨报

北舞举办“舞动无界”国际舞蹈创作研究项目

近日,中外舞蹈创作观念与创作技法比较研究课题“舞动无界”国际舞蹈创作研究项目启动仪式在北京舞蹈学院举行。

“舞动无界”项目是一个设置中外舞蹈创作交流语境,以实践创作为现实对象的舞蹈创作与研究项目,首次项目时间为期两年。中国当代舞蹈创作深受西方舞蹈的影响,在现代与传统、西方与东方的交织语境中呈现为一个复杂的现象。如何在当代舞蹈创作中找到自身文化的立足点与创新点,“舞动无界”将在这方面做出有益的探索。

“2009 舞动无界”以国内外较高水平的一线编导和资深舞蹈研究学者构成项目的主体。编导们将根据“起舞于动荡世界”这一主题进行独立创作,创作过程将由中英两国的研究人员及专业媒体参与,进行深入地观测和深度研究访谈,形成创作和研究的互动。以北京舞蹈学院青年舞团为主要阵容编排的“舞动无界”首场演出已于11月6日至7日在保利剧院上演。

——中国作家网
chinawriter.com.cn

去剧院买票看现代舞?

我是决然没有这么小资和文艺的,从小就被老妈说没有艺术细胞,白费了爸妈还是跳舞相识的。我的一个朋友的朋友是北京舞蹈学院青年舞团的,是其中一名优秀的舞者,有幸欣赏了这个演出。“舞动无界”是北京舞蹈学院和英国密德萨斯大学合作的一个研究项目。它涉及的主题很广,可能给我最大的感触是艺术的表现形式是跨越语言和通讯的限制的一种交流方式更加自由,更加天马行空。由舞台上舞者的灵动,不难想像他们经过了怎样的艰辛。我爸从小常跟我说的,台上一分钟,台下十年功。老爸最喜欢拍的就是剧照,也许从小就在艺校长大的他更能理解和用照片诠释这样的肢体语言。

——天涯博客一科比无罪

“舞动无界”周末首演 中外八个编导一个命题

由八个不同的编导创作同一个主题——“起舞于动荡世界”的作品,同时作品时间还要限定在10分钟之内,作品使用演员不能超过6位,看他们怎样发挥自己的才智,这本身就很有意思。如今这8部由八位中外编导分别创作的作品已经编排完成,将于11月6日和7日在保利剧院首演,其中由北京舞蹈学院教授张云峰编导的《最深的夜、最亮的灯》将邀请在奥运会开幕式受伤的著名舞蹈演员刘岩出演,让她重新回归舞台。更有意思的是,在这八位舞蹈编导进行创作时,来自国内外的一些学者从头到尾对排练进行“监督”、“观看”和“记录”,然后对8位编导的创作过程进行学术分析,这一成果也将在11月8日举办的论坛上展示,这就是北京舞蹈学院和英国密德萨斯大学表演艺术创作中心合作的国际舞蹈研究项目“舞动无界”的内容。

记者在对这一项目采访中了解到,国内舞蹈以往的创作都是在以编导为中心的状态下进行,而且周围没有观摩者和记录者,而这次的编导创作过程

对于中国编导来说是一次特别的经验。

来自英国的乔纳森·卢恩对记者说：“我来之前进行了一系列的准备，曹禺的剧本《北京人》和唐诗宋词，我希望把这些通过舞者们的肢体表达出我的思想，因为无论北京的昨天还是奥运会过后的今天，人与人的交流永远是发展的前提。”所以，他的作品名字叫《北京人》。

据介绍，这8部名称不同却主题相同的舞蹈作品将由北京舞蹈学院青年舞团演绎，这个舞团集中了全国舞蹈比赛的获奖高手，而他们在排练中表现出的能力深得中外编导的好评。业内人士认为，本周末在保利剧院演出的舞蹈晚会将是一次现代舞蹈的冲击，它带来的将是一台独特的舞蹈大餐。

——北京青年报

中英合作“舞动无界”首演发布会 在京举行

11月1日上午，“舞动无界”中外当代舞蹈创作作品全球首演暨论坛新闻发布会在北京舞蹈学院玻璃房隆重举行，标志着“舞动无界”演出、论坛系列活动的正式启动。北京舞蹈学院领导、国内舞蹈界专家、中外著名舞蹈编导、学者以及媒体记者近百人冒雪参加了发布会。该演出将在11月6日、7日在保利剧院隆重上演。在发布会上，院领导、编导、参演演员回答了记者提问，演员也表演了即将上演的部分剧目片段。

“舞动无界”项目是北京舞蹈学院舞蹈学系和英国密德萨斯大学表演艺术创作研究中心合作的一个国际舞蹈创作研究项目，由具有影响力的国内外一线编导、资深舞蹈研究学者和北京舞蹈学院青年舞团的优秀舞者构成主体。该项目以“起舞于动荡世界”为创作主题，触及今天跨越国界的严峻挑战：世界气候变暖、复杂的全球化、金融危机、病毒传染等等。4位中国编导和4位国外编导根据这一主题进行了不同视角和不同风格的独立创作，构成一整台世界首演的当代舞蹈作品晚会。每个作品按照规定，部超过6个演员，限时10分钟以内。与普通的创作表演不同的是，这个项目一直有各国学者跟踪创作过程和观察创作环境，并通过具体个案探讨共性的实践研究与比较研究。据舞蹈学院院长李续介绍，近期世界舞蹈教育分论坛也将在京举行。李续

称，中国舞蹈艺术已经深深融入了国际舞台，深得国际肯定。当然，这些都离不开学院老师们的辛勤付出，学院也在积极与国外方面联系，希望把这台节目带到世界更多地方。

演员王亚彬也特别向赵本山《乡村爱情》剧组请假回到舞蹈学院参加活动，此次她参演的舞蹈作品是《水痕》和《裂聚》。她说：“我在电影学院读完硕士，也拍了电视剧《乡村爱情》，但自己最喜欢的还是舞蹈，喜欢在舞台上释放的感觉。”

奥运英雄刘岩将于11月6日在保利剧院为“舞动无界”起舞，演出根据自己亲身经历创作的作品《最深的夜，最亮的灯》。这个10分钟舞蹈作品是编导张云峰根据刘岩在奥运开幕式排练中受伤为素材，通过肢体表达“最深的黑暗中也能透出光明”。

——环球文化网(www.hqwhw.com)王绍军北京报道

Dance Show Crosses National Boundary

Different styles of contemporary dance came together on the weekend in a show at Beijing's Poly Theatre called "Dancscross". The pieces were the work of eight A-list choreographers-four from China, and four from UK. But all performances followed the same general theme. Some of China's best young performers were featured on stage.

The theme for the eight pieces was "Dancing in a Shaking World". The choreographers touched on climate change, the complexity of modern and fast paces global exchanges, financial instability and viral infections.

The dance show is the fruit of an exchange program between Beijing Dance Academy and UK's Middlesex University. Four acclaimed young Chinese choreographers, Wang Mei, Zhao Ming, Zhao Tiechun and Zhang Yunfeng, and four from Britain worked side by side at Beijing Dance Academy to give the main theme their individual treatment.

The four UK choreographers were chosen for their different styles.

The project not only challenged the creativity of the choreographers, but gave researchers in dance a chance to learn from the results.

Xu Rui, organizer of Danscross show, said, "Our aim was to gather the practitioners and researchers in the dance field together, and see what kind of variety will be presented by these different choreographers. Wonderful cultural clashes can be seen in this dance show, which is very intriguing part of this activity."

While Chinese choreographers emphasize on telling a story with their pieces, the choreographers from the west prefer using novel ideas in their creations.

Peking Man, a highlight of the night, jointly created by Jonathan Lunn and Carolyn Choa, was inspired by ancient Chinese poems. They asked the dancers each to reflect with movements, when they hear words or sentences from some poem. Therefore the action on show displays the different characters of the dancers, presenting a varied world of *Peking Man*.

The Brightest Light in the Darkest Night, a piece choreographed by award winning young artist Zhang Yunfeng, turned out to be another highlight of the night. The dance journeys into the inner world of Liu Yan, the Olympic hero tragically injured in the final preparations for the opening ceremony. It's the first performance starring Liu after her injury.

The show can be interpreted as our fast changing modern world reflected in the eight different styles of the choreographers. Most of the performers have won gold at the national dance competition, which provides a rare treat for fans of contemporary dance.

Editor: Zhao Yanchen | Source: CCTV.com

Link: <http://english.cctv.com/20091110/101059.shtml>

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会议记录

世界舞蹈教育论坛“舞动无界”分论坛议程(上午)

(此为现场会议记录,如有疏漏,敬请谅解。)

开幕式主持人(邓佑玲):尊敬的各位来宾,各位专家,各位学者,各位同学,大家上午好!今天我们在这里隆重举行世界舞蹈教育论坛分论坛舞动无界暨中外当代舞蹈创作作品全球首映论坛开幕式,本次活动是由北京舞蹈学院主办,北京舞蹈学院舞蹈学系和英国密德萨斯大学表演艺术研究中心合作的一个国际舞蹈创作与研究项目,由具有影响力的国内外一线编导,资深舞蹈研究学者,和北京舞蹈学院青年舞团优秀舞蹈演员构成创作、表演和研究的主体,旨在探索一个国际舞蹈合作表演,创作与研究的一个新路径。

接下来请让我介绍一下今天出席论坛的各位来宾,各位领导,他们是:

北京舞蹈学院党委书记王传亮先生,英国密德萨斯大学东亚区域主任史蒂芬·李,因为在香港不能到会,项目主要合作者英国密德萨斯教授表演艺术创作研究中心主任班纳曼先生,中国艺术研究院舞蹈研究所所长罗斌先生,北京舞蹈学院副院长郭磊先生,北京舞蹈学院学术委员会副主任吕艺生教授。我是北京舞蹈学院副院长邓佑玲,参加我们今天这个学术研讨的还有我们大家熟知的王晓蓝女士,赵明先生,还有来自各个国家的各位编导、学者、演员和媒体的代表。在这谨代表北京舞蹈学院向各位的来临表示衷心的感谢。

下面首先我们请北京舞蹈学院党委王传亮书记为本次论坛致辞。请大家欢迎。

王传亮:尊敬的各位专家,学者和来宾,大家好。首先我代表北京舞蹈学院向各位来参加舞动无界创作论坛表示热烈的欢迎。舞蹈是以人体自身作为载体,表达与传递情感,传承文明的一个古老艺术,也是人类社会进步的标志与载体。中国是世界闻名古国之一,古代世界若干曾经辉煌灿烂的文明国家多数没有能够持续下来,有的中断了,有的随着文化重心转移到了另外的地区,唯有中国文明既古老又年

轻,中国文化至今屹立于世界文明之林,历久弥新。中国舞蹈是中国传统文化的表现形式之一,是继承与发扬中华优秀传统文化的重要载体,同时又是构建世界传统文化和古代文明的重要组成部分,它不仅属于中国,也属于世界。传统不是一个远古的概念,它会不断生发出新的内容,传统文化在传承的过程中需要增添新的内容,吸收新的文化艺术内涵。传统文化对不同质的文化的吸收和融合可以使固有的传统注入新的血液而勃发生机,并变得更丰富,更有影响力。

中华文化从来都是开放性的,且具有极强的包容性,舞蹈艺术也应该如此。作为一种语言形式,舞蹈可以跨越民族和地域的界限,传递并诠释着人类的文化。过去的舞蹈是一种经典的艺术形式,艺术需要发展和创新,今天我们的“舞动无界”让东方、西方不同舞蹈文化背景的舞者和编导碰撞出艺术的火花,不同的文化背景对同一主题产生了不同诠释,让我们看到了舞蹈文化的交流和创新,感受到了舞蹈文化的共和与交融。

此次“舞动无界”创作论坛聚集了中外舞学精英,共同关注舞蹈创作,通过中西互动和创研同行,试图为舞蹈研究提供新的研究方法,开拓新的合作领域。我相信基于这样的基础,此次论坛一定会取得圆满的成功。谢谢。

开幕式主持人(邓佑玲):谢谢书记的致辞。下面我们有请密德萨斯表演艺术中心的班纳曼先生代表密德萨斯副校长史蒂芬·李致辞。

班纳曼:非常感谢主持人能给我这个机会,我谨代表史蒂芬·李先生表达我们参与项目的荣幸。我们是一个知名的学府,我们在全国各地都有广阔的网络关系,在我们看来北京舞蹈学院是我们的一个特殊合作伙伴,在与北京舞蹈学院合作当中我们看到我们之间的沟通和合作是一个互动的过程,是一

个蓬勃生机的过程,我们非常高兴能和北京舞蹈学院进行合作。我们进行的这个项目把全球不同的人士带到一起。但我认为我们两个学院有很多的共同之处,我们有共同的价值观,我们也认为我们能够基于我们共同之处创造出更辉煌的未来,实现更美好的愿景。我们可以打造一个持久的互动平台,当然全国各地有很多不同之处,但是有很多共同元素将我们联系到一起。因此,两院之间以及在全世界之间共同面临的一些问题,就是跨国际的交流,跨文化的交融。我们认为许多共同有利的因素将我们团结在了一起,例如我们看到,今天的中国在整个世界中,已经是一个重要的力量,中国和世界的融合为各国人民解决不同文化之间的共融问题作出了示范作用,我们也看到了全球共同发展的全景,在中国的贡献之下,全球各地都将很好地融合。那么史蒂芬·李先生也希望我在这里向在座所有的专家,所有的来宾,所有为我们这个项目贡献力量的有识之士表示衷心的感谢。谢谢大家的倾听。

开幕式主持人(邓佑玲):下面有请中国艺术研究院舞蹈研究所所长罗斌先生致词。

罗斌:首先请允许我代表冯双白主席表现歉意。因为他工作繁忙,今天上午没时间来这个会场,向本次会议表示歉意,同时作为本课题和本项研究工作的同谋者,舞蹈研究所做了这样一个行为,期望通过这样一个行为,使我们在学术研究的方法上能有新的探索。

我在上次的新闻发布会上曾经强调过这个意思,就是把这样一个行为当成一个大的田野,研究人员从一开始就涉入整个学术过程,创作过程。透过这个过程,获得不同的解释。这样的方式,在以往的舞蹈学研究里面是比较少见的。至于它的结果,它的立论会是什么,便要从我们学者实际的操作过程中得到。但是我们非常希望,通过一手材料的研究,中国舞学能有所发展,所以我们也非常乐意做这样的事情,它为我们舞蹈学研究提供了一个很好的平台。同时,感谢三方的合作者,也感谢北京舞蹈学院给我们这样一个很好的机会,更感谢本次会议能够有这样一个平台,我预祝本次会议成功。谢谢。

开幕式主持人(邓佑玲):谢谢罗斌先生。下面

请大家欢迎北京舞蹈学院学术委员会副主任吕艺生教授讲话。

吕艺生:各位编导,各位学者,各位老师、同学,我们很幸运这个世界还没有一体化,如果这个世界的经济一体化了,那一有金融危机,全世界都完蛋了;我们也很幸运文化还没有一体化,所以我们才能够看到不同文化背景,不同编导风格,不同流派的作品融为一堂,让我们欣赏了一个丰富多彩的舞蹈世界。

中国人讲西学东进已经讲了一百五十多年,新中国成立60年我们也一直是这么做,这个学校成立了55年,本来就是西学中用的一个典范。我们都是这样一种文化熏陶上成长起来的,我十几岁进这个学校,现在已经七十多岁了。今天东西方的舞蹈家走到一起,能够做一个对等的交流,四比四,觉得非常有意义,也许有一天还有中学西进的时候。我前几天去孔子学院的总部,他们告诉我,现在全世界已经有两百八十多所孔子学院,孔子的六艺:礼,乐,乐是第二位,这个乐里面就包含了音乐,舞蹈,诗歌。东方文化,中国文化也在向西走,但是我非常不希望我们的文化走向趋同。如果走向趋同,那我们这台晚会就没有意思了,这台晚会的成功就成功在不同,差异很大,由此我们也希望这台晚会的差异更大,这才是主办者的初衷。在这个活动中,共有四个外国编导,四个中国编导,每个作品由六个演员完成,十分钟,可以称之为“四”、“四”、“六”、“十”的活动,我也期盼着下一次的类似这样的活动能够早日到来。谢谢。

开幕式主持人(邓佑玲):谢谢吕艺生教授。最后我们请北京舞蹈学院副院长,也是本次分论坛项目负责人郭磊先生讲话。

郭磊:各位领导,嘉宾,各位舞蹈界的朋友们,大家上午好。我们这个项目的最初想法是在三年前,当时我和我的同事们在英国进行学习交流,遇见了班纳曼先生,就谈起能不能搭建一个平台,做中西方舞蹈交流的一个项目。当时听完以后,我们觉得非常有意义,就像前面几位专家和老师所说的。从创作的角度来说,目前中国的当代舞这一块,受西方的影响比较深,也呈现出一种东西方文化交织,现代与传统语境交织的现象。那么如何在当代舞的创作中

做到立足自身文化？我们想通过这么一次交流将更加让我们能够审视自我，深化认识。我们也想通过这个舞动无界的平台，在这方面作出有意义的探索。并向世界也展示一个交流、发展、创新的中国舞蹈文化。这是我们的一个基本想法。在舞动无界项目中，中外舞蹈创作的观念与创作的技法比较研究是我们的主要课题，我们计划做两年，今年我们主要是以这个课题来呈现它。

刚才也说了主要的运作方式是在国内外挑选高水平的一线的编导和资深的舞蹈研究学者构成这个项目的主体。那么我们是一个命题作业，编导们将根据起舞于动荡世界这个主题进行独立创作，以北京舞蹈学院青年舞团的青年演员为主，构成一台世界首创首演的舞蹈作品晚会。项目的一切都是以无界为核心，其次是跨越，跨领域合作的无界，第三个是不同文化背景的无界。

刚才吕老师也说了，我们将在这个作品当中限时十分钟，每个创作者，只有六个演员，那么主题是跨越国界的，它涉及到世界气候变暖，复杂的全球化，包括金融危机，病毒传染等等。但项目的焦点更在于各国学者全程跟踪创作过程和观察创作环境，并通过具体的个案共同来探讨实践研究与比较研究，希望通过演出以及我们这个论坛，能让我们更好地理解彼此。

“舞动无界”我们搭建了一个具有国际水准，与品牌效益的这么一个平台，也致力于树立一个国际舞蹈合作交流的这么一个范例。在这个平台上我们国内外各个领域的舞蹈人士将有机会进行高端的对话与交流，并展现中国当代舞蹈文化创新，开放，发展的新面貌。这只是一个开头，将来我们希望这个项目在中国做完，还能够在英国去做，把我们在两种文化交融的同时，在吸收西方文化的同时，更希望把中国的文化，中国的优秀的传统文化传扬到西方去。希望我们这次活动能够取得成功。谢谢大家。

开幕式主持人（邓佑玲）：谢谢郭磊先生。正像刚才吕艺生教授非常精炼的概括，就是“四”、“四”、“六”、“十”的数字，中外各四位编导，六位演员，各十分钟的创作，再加上我们刚刚结束的三场精彩的演出，所有的感受，所有的创作，所有的研究人员，创作演员，舞蹈演员，所有的辛苦和努力，所有的智慧都凝聚在了我们今天的论坛和前两天的演出里边。

我相信参与这个项目的每一位成员，包括我们学院的很多的老师和同学们，都会在这次活动中有很多的感受和体验，也积淀下来了很多的经验，就让我们在接下来的时间里共同把我们的创作的体验，创作的经验，研究的经验，通过论坛进行交流和研讨，共同经历创作和文化的无界交流。预祝今天的论坛取得圆满成功！谢谢各位的光临。开幕式到此结束，谢谢各位。有请在座的各位领导，嘉宾在主席台前合影。

论坛主持人（班纳曼）：首先我先介绍一下我们讨论的程序，这是一个新的研究领域，在某些研究领域方面是非常不同的，我们有不同的一个程序，在高等教育的历史上，我们有许多研究学院，研究的对象是表演，油画以及绘画艺术。对我们来说研究的程序中首要的是要了解不同的背景，那么我们今天来到这里，我们的研究角度不是，就是从学者的角度，而且要从编者和舞者角度来研究，我们努力在实践专业的理论，并试图与实践之间搭设一个桥梁，我们在这方面还没有一些固定的答案，但这正是我们现在寻求的。所以希望今天能够有一个非常好的结果。谢谢大家来参加这个会议，谢谢大家。下面请许锐先生介绍。

论坛主持人（许锐）：大家都已看到，我们把这个桌子放在了舞台的下面。因为设计的时候我们考虑到，我们不应坐在舞台上跟大家保持一个很远的距离，我们想让这个距离更近一些，让我们有一个很好的探讨的氛围，所以说今天论坛后面的内容会比较的丰富。在接下来的讨论中不仅仅是有学者，也有这次从事创作的编导，还有演员，都会和他们一起分享他们的经验和想法，同时，我们也会有一些视频和大家分享。

这个项目分为四个排练阶段，每个阶段是一个中国编导和一个外国编导同时进行排练，每一个编导都是11天，然后他们在11天之内完成这个作品。所以我们今天的论坛也是按照这样一个分法。按照这样的分组，我们看到的第一组是编导赵明老师和澳大利亚的编导约翰·乌坦斯的排练阶段；参与这一个排练阶段的学者是刘春老师和金浩老师，还有一个阿妮塔·唐纳森，他是香港舞蹈学院院长，他参与了我们的这个排练的过程，但是很抱歉，他也是在香

港,今天没有赶到我们的会场,但是他随后可能会把论文提交过来。然后王亚彬和王磊是这组演员的代表。每个人大约有五分钟的发言的时间,作为项目的参与者介绍他们的想法,在这之后我们大概有二十分钟的现场互动和讨论,我特别希望在座的老师和同学,包括舞蹈学院的本科生,研究生能够积极参与进来,因为你们也看过了,有的也参与了,所以希望能够积极地参与到讨论当中来。

论坛主持人(许锐):下面我们就把时间交给这些亲自参与排练的人。

金浩:我先说一下约翰·乌坦斯,我们跟踪他排练的两周来,我能感觉到他通过即兴,做到了对动作本身适时适度的表现,在保留他原有既定的舞蹈语汇的同时,又发展了另一部分舞蹈语言,事实上舞蹈表演的创作过程常常不是一个严格的逻辑发展规律,往往是通过舞者的想象力,悟性等实践的思维跳跃展示,因为即兴是一个奇妙的舞蹈现象,它具有多变性的特征,极有利于舞者进入最活跃,最富有创造性的表演状态。即兴还能激发情感,让舞者去体验,去表现,去创造心目中的他的艺术作品。因此我感觉到在这个作品当中约翰·乌坦斯与他的舞蹈语言是一种选择与被选择的关系,他尊重演员自身的创作,没有对其进行过多的干预,而始终保持着与他对话的关系来支配这个舞蹈的整体创作。我们看了在保利剧院他的三场作品,这个作品给我最深刻的一点,是当中有一个场景是家庭照片,站在中间的舞者不断念着其他演员的名字,最后只剩下他自己,其他人离开,说到名字却没有,这样就给我们带来了一种孤独感。编导希望在很大的空间里只有很少的人做事情,此时呈现的那份孤独感正是人性深处的感触与忧伤。这里我想问一问编导约翰·乌坦斯,你的这份孤独感来自于何处?又怎样运用到你的作品当中去。

约翰·乌坦斯:你的问题非常好。你有些爱的人,你对他们有一种特殊的关系,那么这就是我一个创作理念,这就是我的一种孤独感。

金浩:对赵明老师比较熟悉,他的这次选题很有意思,这样的一种命题说明了他对事物,人际关系

的一种敏感度,编导的这种能力来源或取决于思维的主动性和积极地探索精神,具有广阔性和灵活性的特点。赵明老师在这个作品中就加入了自己的想法与理解。他琢磨着怎样才能把当下社会普遍关注的东西融入到作品当中,舞蹈最开始的时候是一位戴口罩的不速之客,在某种传染病突然来临的时候,人与人之间这种微妙的关系表现为肢体接触与内心感受的双重变化,当个体最终淹没在了统统的都戴了口罩的群体之中的时候,就是也暗喻为一种相互不信任的符号。一个一个互相猜疑与遮蔽的自己的都市人,最终被无声的呐喊声所打破,又重新回到了这种平静。给我感觉的是好像是一个人的梦魇,作品仅为信任与不信任之间,还未曾彻底清醒地心灵窗口留下了病例。

这个作品在设计上是根据每一位人物的情感发展需要形成一个多层次,多路径,并相互交融的表演状态,赵明老师正是通过这样整体结构的推移,游刃有余地把握着这种情动关系,既情节与动作之间的处理,以个性化的方式言说着自身对当代社会中人际关系的理解与认识。记得美国小说家费茨杰拉德说过,最高的智慧莫过于在自身矛盾的情况下仍能发挥作用。从这一角度来看,赵明老师将信任与不信任作为创作的语境,其内容表现方式是这种具有意味性的矛盾冲突。

我感觉赵明老师这种创作理念,一方面是因为他无法满足于原创力处于这种停滞的状态,以及对传统舞蹈语言习惯的厌倦,那么另一方面是源于他当下的这种思想认知与生存体验的融合,促使他困于表达的内心转而寻找可以准确表达的这种创作方式。我也注意到作品当中他讲很多这种新奇怪异的动作,甚至生活常态放置在一起引起观众的注意力。

最后我想问问赵明老师,是什么想法把这个戴口罩或者其他的比如饮水的生活状态放置于你的作品当中的,你是基于怎样的想法?

赵明:其实在选择这样的题材的时候,也是考虑到我们是一个动荡的世界,抓住一个什么点能够反映这样的一个动荡世界。其实我们是抓住了这么一个事件,特别是现在的流行病,SARS也好,猪流感也好,但是它通过这样一个事件投射到现在世界的,特别是在中国的这样的一个社会,飞速融入世界,什么都去融入,什么都去传染,但是它背后也带

来了各种弊病。这个舞蹈所说的信任还是不信任,到底是你病了还是我病了,但是都已经搞不清楚了。特别是在我为什么说要去投入这样的一个矿泉水的那个呢?其实人们还是需要一种回归自然,还是需要那样的一种真诚,我觉得这种真诚是永远需要的,无论世界怎么去变化,我觉得人与人之间需要信任,就是说这是我整个对这个舞蹈作品的这样的一种想象,一种诉求。

刘春:作为我一个观察者,其实挺为观众遗憾的,因为他们没有看到那么精彩的排练过程,因为我也观察过编导排练,但没看过这么长时间的排练,就是对于一个编导来说,整个的编舞是怎样形成的,里面是多么有趣。老实说来,编舞过程那个有趣程度其实比作品更好玩儿。在这个项目当中我觉得这个不安的世界给我们学者和编舞其实从心底里面应该是有一个很大的触动,因为原来的那个时代,艺术都寻求不同,到现在这个题目把我们引入到一个新的时代,一直让我们感到不安。

观赏两位编导的整个编舞过程,其实也是一直让我不安,像约翰·乌坦斯他强调一个就是不确定性,所有的编舞过程,然后演员他们的舞段组成都是有些很大的一个随机性,看他们的一个组合方式。然后灯光,甚至在舞台后期的灯光,约翰·乌坦斯也要求,他们有几个主要点,然后他们可以自己安排这些。约翰·乌坦斯其实更民主地把很多的这种可能性交给了舞者,交给了灯光,交给了音乐和舞者之间的关系。但是同时在这个过程当中也是让我一直感到就是说最后呈现会是一个什么样的东西。其实演员心里没谱,我看的也不知道最后是一个什么样的。所以我觉得约翰·乌坦斯不仅是最后作品呈现出这样的成果,而且整个过程也让我们感到不安。所以他是自始至终在完成一个的过程。

赵明编导,我题目也提到了两个编导很有趣的对比,Uncertainty 和 Deterministic Possibility,赵明编导是一个确定性的一个可能,从我观察的角度来说,赵明编导已经是一个,一开始有一个叙事结构,已经很清楚了,虽然我刚开始还没看明白,到第二段我看明白了,因为一开始在重复一个过程——戴口罩,到第二段还是这个舞段,只是把口罩换了一个方式,怎么叙事很清楚了,灯一黑之后他再转换,不戴口罩和戴口罩人之间的关系。这个像大家看到电影诺拉快

跑一样,这里面做一个动作变化,大家会觉得虽然是确定的,但只要一个因素改变了,比如说口罩,或者说比如一个动作或者他们之间的整个意义都改变了,甚至于它的结局都改变了。所以两个编导给我带来很不安的东西,就是生活中的不安,不稳定,不确定,还有即使看似很稳定的生活也有不确定的因素。我觉得两位编导都是很聪明地表现了这个东西。

最后,抛给两位编导两个问题,就是到他们自己发言的时候再去说,我觉得对约翰·乌坦斯来说,作为观察者来说这个事是特别有趣的,但是作为观众因为他只看到最后一个东西,我觉得他会失去很多东西,我不知道约翰·乌坦斯对这个怎么来看?因为最后一个东西只是呈现一个舞台上的是很视觉化的,因为约翰·乌坦斯是本身是一个很视觉化,很动作化的一个。

赵明编导一个问题,对于这样的叙事结构是不是您第一次的尝试,还是比较习惯运用这种叙事方式?对中国观众来说,我昨天在底下也听到他们说,我看懂了。下面就把这两个问题抛给编导,谢谢大家。

赵明:当接到这次活动的邀请的时候来讲,其实心里来讲,我一开始不知道怎么来定位,特别进入到这样的一种学术环境,这样的氛围当中,我觉得我似乎不会做东西了,也不会去编了,因为我感觉到进入到这样一个环境,在中国的一个舞蹈现状和舞蹈环境当中,好像似乎这样的氛围又被边缘化了,这是一个相对的认识。对于这次的这个活动来讲,我有三个思考:

第一个思考,对这样的活动如何对中国的舞蹈的环境,就是说社会对舞蹈的这样的一个认识的一个过程,怎么去在这个活动当中怎么去重新认定它,我们这个,因为大家都知道,就是说现在特别是最近的 CCTV 和我们这个活动是相互撞击的。时间上首先是相互撞击的,但是整个的一个主体的,两个的意念,包括两个的方式是截然不同的,我觉得这是一个很大的巧合。通过这次活动对中国的舞蹈现状和中国的舞蹈环境有一个推动作用,或者它起到一种什么样的积极作用,而不仅如此就是把这次活动做完就做完了,就说它给我们带来怎样的思考。大家都知道中国的一种舞蹈环境或者舞蹈现状

已经趋于雷同化,一种形成了,尽管平时我们都宣称百花齐放,百家争鸣,或者是我们的舞蹈是繁荣,大繁荣,大发展,其实我感觉到是有一种近亲繁殖不好的一种现状。我们自主与不自主地始终地像一个漩涡一样的,就是始终要转着这样一个漩涡,我们始终就是要走出来,就像我当时排《囚歌》,我始终要冲出来,但是又把我弹回来了。它是一个磁场,我们这次活动对于这样的一个大的磁场,有什么样的一个启示,有什么的作用,怎么样推动中国的舞蹈的多元化?而且把我们这样的一个舞蹈的环境进行一种良性的很好的循环,很好地发展下去,我觉得是健康的。

第二个思考,我们是一个世界性的活动,在国外这样的活动非常多,但是在中国很特别。好像我们已经融入了世界,好像似乎我们舞蹈也走出了国门,国外的一种舞蹈因素也到了中国,但是我觉得非常实在,非常实际,而且真正地静下来,做了这么一件非常实在的事情,就刚才吕院长讲的我们西方东进的东西,又谈到东进,中学怎么西进的问题,就是带来这样的一种思考。而不是仅仅就是这样,你编几个舞蹈,我们编几个舞蹈,说确实不同,仅此而已。其思考在于西方的舞蹈理念和它的舞蹈方式,它进入到我们这个地方,确实我们大量的融入到我们国内,特别是在改革开放这些年来,我刚才看到王晓蓝老师,那个时候我在学校的时候,经常在课堂外面去看这种现代舞,包括去美国学习现代舞,那个时候确实是门口大开。我觉得我们现在又过来,中国的这种东西,确实西方的这种舞蹈艺术或者现代舞,当代舞,我们怎么样就是说它在世界这样的一个舞台确立我们中国人对待西方的,对待现代舞的一个舞?我们中国的舞蹈需要多样化,但是我们确实要走到西方去,我们舞蹈的那种独到化,就是一看那是中国人做的。一个是内,一个是外,我们怎么去来思考这样的一个问题?我觉得这是需要大家共同探讨的。

再一个来讲,舞蹈学校真是一个舞蹈世界。我是这个学校毕业的,我感觉到特别神圣,就是感觉是舞蹈的王国,但是走出去我就不知道自己是干什么的,可能会被社会所对你的这种需求,你会丧失一些执著的东西。我觉得舞蹈还要去解决一个问题,真正要立足于这样的一个社会,怎么去立足?怎么对社会采取什么样的积极作用,或者人类进化所要担当的责任?而不仅仅是我们现在舞蹈学校的很多学

生都是怀揣着一个梦想到这儿来,但是出去梦想全部被破灭,几乎都沦落到伴舞的状态。舞蹈这种肢体的逻辑语言思维方式在社会上真正起到什么样的作用?它需要去跟人去沟通,它需要让所有人去来理解我们这样的一种语言的逻辑思维方式。我认为现在我们中国的很多东西,大的问题就出在一个它的语言逻辑思维方式,因为往往都是用语言文字逻辑思维方式来框定你这个东西好与不好。它不是用真正的语言的,身体语言的思维逻辑方式去框定你的舞蹈到底好还是不好。所以说我们为什么经常会永远就旋流在这个激流当中,出都出不去。这就是我想放掉很多很多事情,想来参与这样一个活动的最深的一种感受,或者是一种最实际的方式。谢谢。

约翰·乌坦斯:感谢 BDA,感谢所有人邀请我来到这里。我想借这个机会来跟大家表达一下我的感谢,我也非常感谢所有的学院能够支持我来到这里。

在这个项目刚刚开始的时候,我们看到了许多理念,当时我的感觉就是不确定性,因为我们在全球世界上都面临着许多金融性问题,许多的其他的一些自然灾害或者其他的不确定性等等,当时我的理念就是这种不确定性。生活在这种竞争激烈的社会里面,我们经常会面临着一些决策,我们经常要对快速的对一些事情作出选择,那么我认为这就是我最初这种不确定性的这种理念,我认为即兴和不确定性是当今人类所面临的重要问题。整个舞蹈的过程都是关于事物的转移、即兴以及事件的方方面面的变化。我一直都对行为艺术非常感兴趣,那么我也经常会受到一些有才之士的启发,有些人比较善良,比较智慧,那么在整个这些理念的构思当中,我就进行了这个舞蹈的创作,在这里面我看到了很多从未相识的学生和学者,以及各位教授等等,在这个环境之下我特别向给他们一个机会,让他们将自己介绍给我,那么这就是我们共事的一种方式,这也是我们整个舞蹈过程的阐述。在整个舞蹈过程当中我给所有的参舞者,我也给一些学者机会来表现自己,给他们这样一种灵活度来自我展现,自我介绍自己。在整个舞蹈创作流程当中我们也看到了有一种孤独的诠释,这也是我的一个理念。在整个舞蹈的创作过程当中,给所有的参加者一个自由的灵活度来进行自我创作,我也告诉那些灯光设计师他们可以添加

一些自己的感觉和感受,我认为每个人的自我阐述和他们即兴的表演都是至关重要的。在这个舞蹈过程当中我想到了一些比较激情的舞步,也想到了一些比较即兴,比较激烈的舞步等等,这都是一些理念的阐述。在这个舞蹈的过程当中也让所有的舞者能够有一个自由的旅程,让他们在舞蹈创作过程当中保持自己的特色。我刚才说的可能有点离题,这只是我的一个即兴的发言,那么我希望大家可以很好地理解。

最近我也去过香港,香港那边我遇到了很多非常出名的编导,我可以在悉尼,阿姆斯特丹,伦敦等等,我可以在那里进行共事,但是我在那里发现除了在这些地方有一些舞者,我们也发现在阿姆斯特丹,悉尼,伦敦等等有一些中国的元素,我希望中国能够不断地发展自己,独具特色,将自己跻身到世界舞林当中。在整个创作过程当中,我自己的身份也是处在一种左右为难的困境当中,在这个舞蹈创作过程当中有中国的舞者也有外国的一些编导,我发现确实很难抉择,那么如果我作为一个香港的旅客的话,那么我希望看到的是到底什么是中国的舞蹈。在我看到的这些舞蹈当中比较坦诚地说,在香港看到的这些舞蹈和在阿姆斯特丹,悉尼等地看到的舞蹈都有截然的相似性。刚才我们都提到保持我们要秉承中国舞蹈的独特特色,那么我想这是大家也应该扪心自问的问题。

王亚彬:(略,详见“舞动无界”之《水痕》)

王磊:大家好,感谢领导能给我这一次机会坐在这儿说话,因为平时都是用肢体来说话,突然间让我用嘴来说话,我有点紧张,五分钟我觉得太长了。下面我说一下自己的感受。

首先,是你还是我,是谁真正地患上了猪流感,试问在这动荡的世界中是流行病可怕还是人与人之间互相不信任可怕?就是在这两句话当中我突然间觉得确实人与人之间我们有一种微妙的关系,这种微妙的关系我认为,我个人认为其实当你患上一种病的时候,得上这种病的时候,我和你之间会是一种猜疑,不信任的感觉,用这两句话以这种舞蹈的形式来展现出来,其实在一开始排练的过程当中,我个人理解,我把我们六个人归成像是是一个家庭,像是一个很好的朋友在一起。在此我想举个例子,前段

时间我有一个很好的朋友他患上的猪流感,当时全团人知道这个消息之后,感觉见到他,等他康复之后,所有人见到他距离就是这么远,你不要动了,就在这儿说吧。其实这个东西就是所说的猜疑,不信任,我怕被传染。

在排练当中,因为我们原先也接触过赵明导演,他的风格和往日截然不同,是通过这种用比较现代的一种肢体上的东西来去阐述所谓的猪流感的事件。

第一天赵老师来了以后,给我们说了这个题目以后,我就对这个题目特别感兴趣,因为它能表现出我们人内心深处的一个表达,在此过程当中首先我们在跳的过程当中,有很多抻拉的动作,有很多急挺的动作,包括眼神的动作,包括呼吸的感觉,充分体现出人与人之间这种微妙的关系,就比方到最后我们戴口罩,把口罩全扒下来,大口在那儿深呼吸,呼吸那种新鲜的控制,在这个时候我感觉到,在这种所谓病情很严重的过程多种,就是呼吸一种新鲜空气特别舒服那种感觉,就完全不会顾及到旁边人犯病没有,那个人犯病没有,就感觉到空气非常非常新鲜,以致到最后大家拿这瓶水,大家都不会顾及到对口喝水的状态。

对不起,我太紧张了,你们可以问我一些问题好不好?

论坛主持人(许锐):我觉得给王磊再来点掌声。

班纳曼:我的问题是为什么你会紧张?你说得非常好,你为什么会紧张呢?

王磊:在我个人而言,我是用身体说话的,在这么大场合我是第一次在这里跟这些老师们,学者们交流这个事情,或者我因为这两天一直特别特别忙碌,我们很长时间没有休息,因为昨天晚上到 CCTV 我们两点才回家。这个东西我也有所准备,但是没有准备很充分,我觉得这个项目对我们舞团的演员是一个很大的激励,因为平时其实在这种演出当中我们就跳一些很正规,像我们是古典舞出身,都跳一些耳熟能详的节目,通过这次包括许锐老师,和郭磊院长给我们这么一个项目,让我们参与到创作当中和参与到演出当中,我觉得是一个非常非常好的平

台。对我个人而言,在这个平台中,我们接触了很多国内外的导演,我接触的是最多的一个,三个国外的导演,一个国内导演,通过接触这几个导演之后,我想我感触很深的是让我们有一个很好的想象空间,去展示我们所想展示的东西。因为导演给我们的是一种框架,他是一种想法,是一个理念,而我们演员是二度创作,就像演这个信与不信,赵明老师和柳宁老师告诉我们,你们要感觉你的鼻孔,你的眼神,轻轻地扭转都要体现出信任与不信任的感觉。其实刚开始排练的时候我还没有领会到导演想要给我们的东西。在几场的演出中我每场都感受到,我们距离很远,包括一个眼神,一个耸肩,都会交代给观众,我心里在想什么,她心里在想什么,就是这样的。所以在这个时候我其实特别特别感谢舞蹈学院,特别特别感谢郭磊老师和许锐老师给我们这样一个机会展示我们。希望今后能有更多的机会让我们学习。谢谢。

论坛主持人(许锐):谢谢王磊。他们演员非常非常辛苦,因为你们可能不知道王磊是最累的,因为在全团他跳了四个节目。下面赵明老师稍微把刘春老师那个问题简短地回答一下。

赵明:刚才刘春老师说这个舞蹈的风格是,用叙事性这种方式呈现这样的作品。我觉得这次舞动无界确实大家能够感受到的是,在不同国别的编导中,它有一种非常大的区别,就是一眼就能看得到这是中国编导做的,那是外国编导做的。特别这两天演出我也真的无暇欣赏这台演出,就在 CCTV 算分呢。这是一种现状,这种现状也确实体现了,也可以拿到舞动无界来探讨它,就是我们自己怎么走。大家看完了以后有很多人反馈过来,说赵导我看了那个节目了,我看懂了。在那个氛围当中我感觉天天像在骂我一样,就是现代舞好像不应该让人看懂,我是说自己做的太简单,不够学术还是太直白了。就是说其实我觉得这次活动许锐要求我过来,其实我是代表了一方。可能刚才刘春问我的时候,就是看我我的作品不是这样的,其实我这次进入了这样一个环境当中,包括许锐来邀请我,我刚才说我是边缘化的,因为在外边谁都给你指点应该这样编,那样编,所以到这样的氛围当中我觉得应该代表一方,代表一种现状,就是我刚才说的一种思维方式。可能

中国的一种思维方式就是这样的,我必须要看懂,但是在懂与不懂当中我们有一个很艰难的过程。其实有很多的舞蹈真是举一反三,它给你一下,它会反馈很得很多,但是我给的东西给你一就是一,给你二就是二,这是中国社会当中无形当中给我们舞者就是这么一个确定,你必须这么做,你不这么做就不对了。所以,我这个舞蹈不管说是叙事也好还是怎么,其实我是像一个案例一样在这个晚会形成,要让你去探讨。我一开始我想应该去玩儿肢体吧,因为我知道国外的编导对肢体玩儿疯了,对人体的研究他们始终很注重,包括我们舞蹈学校可能有些编导也这么认为,就是在动作当中给我找到情节,我觉得我们舞蹈就是一个境界。我感觉舞蹈就是一个没有语言的话剧,它也是一种方式,可能就是一个中国人的思维方式,所以说反过来我就觉得,我融入到这种氛围,别人说看懂了,我感觉是在骂我。其实我要想所做到的一个,在里面所产生的一个作用,或者说产生对人们的一种思考。我们始终在为人体,我们在为我们肢体语言去努力,我觉得那也是最高的境界,但是我恰恰这次做了以后,我是一个好像非常之简单,非常直白的一个东西融入到这样的环境,可能这就代表了中国观众的一种审美的一种取向,真的,就是说一种取向。可是这种取向来讲就是说我也是想去抗争,我们舞蹈有舞蹈的逻辑方式,但是我们还是要从最初的开始,让人们逐步,包括也有这样的方式,也有那样的方式,可能给人的感觉舞蹈方式太多了,不仅如此,不仅对舞蹈概念判断好与坏。这次 CCTV 舞蹈也是这样的,很多舞蹈也非常好,但是我说的就是这么一个问题。谢谢。

论坛主持人(许锐):这有一个小问题,是给约翰·乌坦斯,我来说一下,就是他们对您刚才提到的排练过程当中的,就是你去启发舞者进行即兴,他们对这个比较感兴趣,他说能不能举一个例子,能够跟大家再解释一下,甚至最好演员在这儿,亚彬在这儿示范一下。然后就是他问您在编舞之前有没有一个关于这个主题或者结构的想法?那么这个想法通过这样一个即兴的过程之后,有没有区别?就是和你最初的想法之间有没有区别?谢谢。

约翰·乌坦斯:就像我说的那样,我一开始对最后作品是一个什么样的结果是非常不同的,因为我

们有不同的舞者,舞者自己会有自己的创作理念,那么我们只是把所有人力集中在一起最后生产出我们的作品。在即兴表演的结构当中,我做出两个建议:一个慢一点,一个是快一点。比如说在星期五晚上的时候,我说你必须和以前没有合作的人进行共舞,你们可以以一种慢节拍来跳或者以一种快节拍来跳,他们会通过舞者的身体来展现他们的理念。所以我想这个作品可能会产生一种新的方向,所以他们可以使这个作品变得更大或者更小,这是所有的我指的可能性。

嘉宾:各位好,很高兴这个论坛。我有一个问题想问赵明老师。我有一个疑问为何要选择甲流来进行创编。其实舞蹈结构是非常清晰的,有这么资深的编导,有这么有能力的演员,所以把口罩取了或者不用口罩我们依然能够看懂?甲流是否就地取材的原则是这样的。但是我觉得不用口罩的表演,给观众的空间更大,或者说不用口罩的话,这个舞蹈的广度和深度会更多一些。刚才您说到中国观众取向的问题,但是我觉得艺术对观众有一种审美引导的作用,不能一味地去迎合或者说是附和观众的眼光。既然是舞动无界,它需要多元化的审美。您如何看待我的问题?谢谢。

赵明:作为一个编导来讲,在这个社会上,我老是讲我们是遍体鳞伤,我觉得回到这儿像是回到家,有这种语言的沟通。我们总是在妥协与进取当中求生存,这个可能是因为我们长期地在外边。就像你说的,就包括我这次到这个氛围当中来,就是真的有一种很释放的感觉,想怎么编怎么编,想怎么做就怎么做,真的是没有人要求你,那种感觉,但是无形当中来讲我可能,我身上就像一个病毒一样的,就是说这种病毒可能有时候还需要一定的时间去把它消灭掉,真的是这样的。无形当中,可能我会觉得把所有东西都去掉,把所有东西,你想怎么做就怎么做,或者会来得更加自由,更释放,好不容易有一次机会,可能这次机会对我来讲几十年都没有了,第一次有过这样的一种释放。但是就两种方面,一个方面来讲,就是说可能我就是说像说的身上的这种病毒,还有就是让我到这个地方来,有这样的一种病毒会在这台晚会当中起到化学的反应。这种化学的反应如果是积极的话,它会为人们有一种思考;或者我也可

以把它拿掉,或者我还可以把它带上。就是说这种感觉也是属于我在这样的一个进取和妥协的过程中求得我的生存吧。

嘉宾:我是江东,来自中国舞蹈研究所。约翰·乌坦斯和赵明做了两个非常重要的理解,他们阐述了中国特色,这是非常重要的。我们和日本人,韩国人和其他的亚洲人都谈论过这种中国的独特性,事实上我们没有在舞蹈作品中没有体现中国的特点,我在日本和韩国也跟我们的同行讨论过这个问题。比如在香港,大家对这个舞蹈的独特性非常敏感,我们很长时间都失去了我们这种舞蹈的独特性,带过去的几十年当中我们中国舞是非常的现代化的,可能我们有一种传统的舞蹈模式,但是对于传统来讲,它不能变得非常的现代,我想这是我们应该想一下中国特色的时候,我想赵明作为一个编舞者他已经注意到在中国我们已经,中国的舞者已经融入了一种跳舞模式,我们需要一种多样性,这种多样性并不仅是现代舞,我们所有的舞都需要,包括传统舞。

班纳曼:我想舞蹈的独特性是非常重要的,不仅仅对中国重要,对其他的国家也非常重要,我们在英国也讨论过这个问题,因为现代舞是来自于美国,有些时候我们在谈,那么英国的舞应该有什么独特的特点。因为现在世界正在一种一体化的进程当中,我们之间的交流受到商业以及计算机科学的驱动,我们之间有一种共同性,几乎是世界各国有好多的共同性。对于我们在艺术方面我们有值得庆祝的东西,那就是多样性,我们希望在我国的舞台上看到更多的这种多样性。谢谢。

论坛主持人(许锐):下面开始第二组讨论,程序跟前面一样。有请。我们先从编导开始。

乔纳森·卢恩:首先谢谢大家为此激动人心的项目所作出的努力,我非常高兴能成为这个项目的一部分,因为这是对我来说是一个非常好的经历。这是在35年前当我爸爸和妈妈受到邀请来到中国的时候,当时是1974年,他是中国银行代表团的成员,从那时候开始了英中之间的贸易关系,他们开始了相互间的一个非常良好的一个体验。当我自己置

身于一种文化交流当中,我真是地见到了这两个不同世界之间的文化交流,我感到非常的荣幸。

我们在一起工作的方式就是要使用不同部分的一个背景。比如说中国的宋代、唐代的一些片段,还有来自于《北京人》,曹禺作品的一部分,我选择了卡罗琳的一部分文字,因为我想使用一种方法,这也是在最近几年我使用的一种方法,使之在我现在的创作过程中产生效果。语言是我们的起点,我们通过语言才能够发展出一种身体上的语言。我的重点是并不是文字本身,而是文字可以引起的一种身体上的反应。为了使这些东西更加有意义,更加实际,我开始发展这种能把这种我们的理念转化为一种独特的语言,这是非常个性化的一种语言。我们也发展出了一些工作的方式,我们在过去几天也使用了这些创作方式。我曾经拥有一个非常棒的体验,我们共享了一种培训过程,就像今天早晨那样,所有的这种理念所有发展出的这种共同的认识已完全融入到我最终作品当中。我的工作分成了几个部分,因为跳舞是非常需要,舞者之间的相互支持,以及大家共同成为一个团队,良好的合作,这样的话就需要我们有一种在一群人之间建立一种良好的交流方式,这些人可以分享、体验生活,以及相互之间进行联系以及交流。所以我们创造出的作品是基于一种真实的情况下,是当中我们有六个舞者,基于他们各自不同的个性和各自的理念而创造出最后的作品。我想这是我所要想说的东西。谢谢大家。

卡罗琳:我没有一些其他要说的东西,我们从中国的一些文学中获得了一些理念,获得了一些灵感的源泉。虽然编舞蹈的过程是完全不同的,可能在某些方面大家都不是非常的熟悉,因为这些背景是取自中国的传统文学。就像乔纳森·卢恩刚刚谈到的,我们有一种非常直白的主题,我们还从徐志摩的诗歌当中借鉴了一部分东西,还从《北京人》这部戏里借鉴了一些东西,这是给我们带来一种非常不同的感觉,有些是非常有趣的,有些是非常给人印象深刻的。比如说我们非常喜欢喝茶,在喝茶的过程中我们体验到北京人所传达的一种自然的情趣。当然这是一种中国的地方艺术,但是这种艺术形式对于整个的艺术系统来讲并不是非常的影响巨大,但是对于我们的一种表达方式来讲是非常的有帮助的。在我们开始创作之前我们已经做好了相关的准备,

在表面之下一些隐藏的东西是,当然就是一些中国文化的一些源泉,这种源泉对舞者的表演会造成什么样的影响,所以我们需要共同合作来评价这种文化的不同性。

赵铁春:我也有一个感触,刚才赵明说过了,从一个 CCTV 的动荡世界到舞蹈学院的这样的一个舞蹈殿堂,心情是不一样的。CCTV 舞蹈大赛它是角斗竞技场,在这样的一个角斗竞技场上心潮起伏,跌宕起伏,使得我们每个人似乎在那一瞬间都成为了一张白纸,都被一种思想左右。同时我们能够在那样的一个疯狂状态当中忘记了艺术本身,只记住数字,在那样的一个环境当中似乎艺术已经到了巅峰,比较之下这个论坛似乎没有什么意义,因为巅峰已经到了,我们还有什么可讨论的呢?但是再一想,那个疯狂好像是可以安静下来,安静下来是让我们走入一种平和的或者说带有思考的,或者说带有一种反思的这样的一个交流和讨论中,似乎才是我们要做的事情。这是对会议的一个感受。

我在有一次的研讨会上主持人介绍我,说我是北京舞蹈学院中国民族民间舞系的主任。我就纠正了一下,我说我做主任是临时的,做编导是业余的,做老师也许是永远的。这也是我的心里话。要谈编导方面的感想和这次参加这个活动的感受,我觉得可以从我的个人的教育背景谈一点。因为我和很多我们国内做舞蹈艺术的人在我们这样的一个年龄段里边受到的教育是几乎一样的,后来来到了舞蹈学院以后又学了中国的民族民间舞蹈。在身体的一种状态上是接近于中国自己的民族民间舞蹈的,也希望基于此来做一些事情。最初许锐跟我说要做这个事情的时候,我说还是找别人吧,因为我一个是事太多,每天在办公室里边做的不是专业方面的事情,突然间再做这样的事情的时候有一点动荡,所以我拒绝了至少三次,最后我想还是不要拒绝了,因为无论如何这样的一个国际上的一个合作,我们是要跻身于这样的舞蹈之林当中有一席之地,想说一些话的。

上次一个创作的过程当中结束,然后也开了一个小的会,我也说过一些话,就是说每当许锐在学校看到我的时候都会跟我说,哎,怎么样了?我说什么怎么样了?他说,舞动无界怎么样了?我说什么舞动无界怎么了?我说什么主题来着?说起舞于动荡

世界。几次这样的过程,后来我终于想起来有这件事。最后许锐说,你19号要排练了。我说,那好,那就排吧。我觉得这个过程特别有意思,所以我才跟大家讲。在我的创作当中我是这一次最没有准备的一次。以往我做创作的时候都是想了很长时间,就像赵明刚才说的一样,就说我们的思维方式也许是我们编导要特别具体的想一些问题,然后去实践和呈现这样的东西。

在排练过程当中我刚才说到我的一个背景,我也说过,就是说是不是做一个我们理解上的或者我们认同的一个民间舞的创造。我一直在思考这个问题,这个问题一直困扰我。因为无论如何我是民族民间舞系的主任,目前还是。所以我没办法去摆脱这样的事实,但是我想摆脱,并不是说我对这个事业本身的厌恶,是我摆脱我的心情是想让我自己更有一个新的认识。大家可以看到这个作品的一些呈现,这些呈现在在我看来我的初衷就是想用中国自己的舞蹈元素来拓展它的一个表达空间,这个空间我觉得每个人都在寻找,在这个作品当中也不断地去认识和理解,去寻找,去捕捉,最后我坚信一点,就是说我一定一定要用一种我们自己能够熟知的语言来做这个事情。至于什么形式做,这是另外要讨论的问题,这是我要开始做的时候的一个想法。

在做的过程当中,我主要是抓的动态是中国自己的元素的“拧”,就是我们山东秧歌,胶东秧歌谈到的“拧”。因为我个人认为无论是动荡世界还是内心的一些起伏,它都和“拧”是能够有吻合的地方。无论是身体的“拧”动,心情的波动,还是动荡的世界,它都与“拧”有关联的地方,这是对动作上的一个捕捉和运用。

另外其实开始的时候我没有太准确的主题,最后所呈现的东西我觉得还算基本呈现出了我的一个想法,希望评说。谢谢。

汪子涵:大家好,我是乔纳森·卢恩这组的。昨天4点30才睡,演出完了之后就忙着CCTV那边的事。我觉得这个活动,我可能理论方面东西不太在行,但是我就说一些我的感受。

我想用几个词概括一下,首先忐忑,然后我觉得还有一个就是欣慰和悲伤。第一次跟乔纳森·卢恩见面,乔纳森·卢恩就给了我们一些诗词,还有一个话剧剧本,其实我们不知道啥意思,不知所措,有些

茫然。乔纳森·卢恩说了他们的想法,还有这个游戏的规则,然后让我感到更加的忐忑不安,因为我不知道从何入手,这样的排练方式我们从未尝试过。大家都知道,我们平常学习古典舞或者民间舞,在中国学习舞蹈来说,编排一个舞蹈都有一个这个作品的历史背影,或者说是一个大的意境在里面。但是在这个剧目当中我基本上看不到整个我们想要表现的什么东西,可能是到最后呈现出来之后我们才会知道原来是这样的。经过一个多星期排练,然后这个剧目也慢慢成型了之后,我突然没有意识到这个作品它的完结,因为我觉得这个作品它还没有完,只是舞动无界这个活动有规定,就是必须十分钟,所以乔纳森·卢恩十分钟就掐断了,如果没有限制的话我想乔纳森·卢恩会把它继续编下去,我们会疯狂地在地面上跳跳跳。

我想说的是乔纳森·卢恩和卡罗琳,我觉得他们并不是舞蹈编导,他们是一个园丁,或者是具有一双魔力的手,他们在把我们的素材裁减,拼凑,随意地安排,然后形成了今天的这个样子。我刚说的并没有完结,是当你在做一件事情的时候,我们往往会想到这个事情我们,它的结果会是什么样。所以说结果,可能对于我们所有人来说是一件非常大的事情,结果决定了你这件事做的好坏。但是我在乔纳森·卢恩身上看不到这点,他们就是给了我们几首诗,一个剧本,我们就跟编导系在学校一样编作业,做作业。经过这段时间的排练,我看到了我们共同经历的这个过程,它没有让我局限于这个作品会是什么样,它让我与乔纳森·卢恩和卡罗琳有了一些交流,一些语言上无法沟通的交流,我觉得那是舞蹈最本质的东西,就是身体,这是没有国界,没有障碍的,我觉得这也是舞动无界无界的标准吧。

两个星期的排练过程把我们拉近了,把我们之间的默契体现在了,舞台上表演的《北京人》这个剧目里面。所以这个过程让我思考很多,学到很多,只有过程或者说是经历才能使人成长,所以我想我可能是大概成长了一点。同时我想对乔纳森·卢恩说,虽然你们对这种随意的安排或者说是一种自由的安排,但是我从你们给我们的诗词,还有剧本当中,我们看出你们对中国文化的研究是非常严谨的,是非常讲究的,这个字可能在某些方面都代表了中国文化的某一方面,所以我对您表示非常的敬仰。

然后我想说一下我的悲伤的一点在哪儿?这也

是我跟李楠我们交流过了以后,然后想了一些之外的事。就这次排练体会特别深,就在这次活动之前很少有中国编导给我们青年舞团来创作一个集体舞或者说是一个群舞或者说是一个更大一个什么东西,我不知道为什么,可能我想是舞团的所有的演员都太具有个性了,不太好把握,但乔纳森·卢恩他来了,他就这么编了,然后我们也就这么跳了,而且从他眼里看到了我们六个人的状态,他说的是和谐,配合,默契。这让我体会非常深。我们想舞团的人他并不是只能独舞,他们也可以跳群舞。当我们跳完《北京人》之后,我感到我们一起舞蹈感觉非常的好,也非常享受这个时刻,此外还有一点,就是没有技巧的舞蹈,同样精彩。我记得有位老师说,就是你的一个呼吸或者一个重心倾倒,一个抬手,都是技巧,这都是技巧,不是只有技术才是技巧,所以也希望以后的在舞蹈当中不要是为了技巧而技巧,它并不是唯一可以让观众叫好东西,舞蹈也不止是只有技巧才让人叫绝。

袁佳:尊敬的各位领导,专家,学者,老师们,大家好。非常荣幸能够有机会代表舞者在这里发言。我和在座的大部分团友们都是经历了十年以上中国传统舞蹈训练成长起来的,中国的传统舞蹈的精神已经像血液一样布满了我们的全身,但是它在给我荣誉和动力的同时,也带来了一个新的问题,那就是怎样在中国传统舞蹈表现的基础上使创作更加有时代感,我相信这也是大家会去思考的一个问题。

记得在最后一个阶段排练中,学者凯瑟琳·米祖尔就问我们,这三十年来中国最大的改变是什么?我个人认为最大的改变莫过于我们思想的改变。而且事实也证明这种改变的确是在向我们每个人在期待的方向发展的,“舞动无界”无疑就是一个很好的证明,这个平台不但为我们搭建了与国际交流的机会,更为我们作为职业舞者所具有的多元化的能力创造了一个绝佳的氛围。它对我对舞蹈的编创有一个新的认识,虽然我只参与了本次项目的两个作品的表演,我并没有对其他作品学习和了解的机会。在不断地体会,观察和调查的过程中有一个词深刻地浮现在我的脑海中,那就是自由。这份自由的精神体现在本次活动的方方面面,我也不知不觉被这份自由的精神感染着。在表演《水痕》的过程中,我就觉得和以往的表现有很大的区别。这次表现的时

候空间非常大,就好像住了很多年筒子楼,一下搬到了别墅一样。一种可以用自由来形容的表演状态,应该是每个职业舞者所追求和向往的,而这种自由其实也是双向的,表演者和欣赏者都能切实感觉到它的存在。这让我想起也是在最后一个阶段的排练时,来自英国的学者唐纳德·胡特纳先生说的一句话,他说当你们每个人在舞台上尽情舞蹈的时候,你们会变得透明,欣赏你们舞蹈的人一定能够读懂你们内心深处想表达的一切。我想这句话就是最好的真理。在青年舞团工作的过程中,为了让自己有前方面的发展,我也做过对创作的尝试,因为没有学习过对这个也有顾及,即便如此由于自己的兴趣所在,我还是愿意不断尝试和创作,这次活动也启发了,在舞蹈创作方式方法上还有很大的可能性,你可以完全不断尝试让这种不可能变成可能。也许正是这种未知的因素才激发出我对创作的动力和热情来。我并敢说舞动无界会为我今后的事业和生活带来多么大改变,但我想它的必将为我留下什么,或者是一种经历,也许是一种经验,无论是什么,我都会将它深深地珍藏在我心底。最后在本次舞动无界活动即将结束的时候,请允许我代表所有的舞者向本次项目的所有编导、舞者和工作表示深深的敬意。谢谢。

潘丽:我这次发言的主题叫表现主题与纯动作追求。就是研究赵铁春老师和乔纳森·卢恩编导创作里面的一个比较研究。在看完他们两个人的创作和看了整台项目的演出以后,大家可能都会有一个非常强烈的感受,就是中国的编导和国外,外籍编导的作品呈现出两种阵营的态势,一种就是说中国编导作品中呈现出一种主题表现的东西,国外的编导明显就是对纯动作的一种追求,这是两个创作理念。那么在这两个创作理念下就出现了完完全全的不同的一个创作过程。我们知道,这个纯动作的创作理念它在国外,二十世纪初就开始了,巴兰钦就是纯动作追求的代表人物。但是这在九十年代的时候传入中国,中国编导也有一些接触,但是我们看到中国的作品里面很少呈现纯动作性的作品来,这是为什么呢?我做了一个比较,发现实际上我们中国人他有一个审美的习惯,这个审美习惯就是喜欢对动作主题的欣赏。我们中国人讲究文以载道,注重作品的宣传功能,教育功能,教化功能,在欣赏作品的过程中我们可能是欣赏

这个以歌舞演历史,所以我们会雅乐这个东西,有中国革命之歌这个东西,我们希望用歌舞,刚才说应该说用歌舞演历史,有东方红等这些的,就是有主题性的东西,我们也欣赏以歌舞演故事,所以我们发展了很多戏曲性的东西,但是在整个中国舞蹈史论发展过程中并没有呈现出对纯动作这种东西的,就是纯动作作品的追求倾向没有出现。当现代舞传入中国的时候,中国人也不太去接受这个概念,实际上无主题音乐交响编舞法早在八十年代末就已经传入中国了,中国人也不太接受这种东西。我就得出来一个结论,就是中国人接受现代舞的时候,发展现代舞过程中有一个审美的选择,这个选择就是他还是遵循于他的一个审美习惯和审美的一个理念,在接受现代舞,在发展自己的一个民族化的一种现代舞的东西。纯舞蹈的东西就是被我们了解,但是不被我们普遍地去关注,所以说我们中国的四位编导编的主题性作品,这也不是一个偶然的现象。

我要讲的第二点,是在这两种不同的创作观念下,呈现的一个创作模式或者是创作理念,它是完全不同的过程,因为两个编导的创作过程我都跟踪了,所以说我就做一个简要的概述。首先创作前的构思程度不一样。中国编导,就是赵铁春老师的这个作品,他在创作前他有一个主题,还有一个比较完整的,就是创作预期我要做成什么什么样的东西,他有一个完完全全的类似的东西。乔纳森·卢恩在创作的过程中,我跟他谈过这个问题,他说他有一个基本的创作原则,但是他的作品他是看不见的,没有预期的,因为他作品是要在这个创作过程中跟演员磨合才能展现出来,所以说在创作前构思程度是不一样。第二条是演员和编导的功能,互为的关系也不一样。在赵铁春老师那里呈现着一种以编导为主的创作情况,就是赵铁春老师出了主题,出了动作,出了调度,他决定了音乐,编导意志传授给了演员,演员是编导意志的一个体现者,是这样的一个过程。乔纳森·卢恩在创作的过程中他跟演员的关系是一个互动关系。演员要担任两件事,一个事是在他的导演和指导下要创作舞蹈的语汇,要提供舞蹈语汇的编创,还有要表演作品。乔纳森·卢恩做的事情是我导演演员的舞蹈语汇,然后他在这个舞蹈语汇中间去选择,去解构作品,来形成一个创作的一个流程,一个作品的一个完整性。作品的解构方式也完完全全的不一样,赵铁春作品的结构方式呈现出就是赵铁春老师

的作品结构,他是根据主题来结构作品的,乔纳森·卢恩他的作品结构是根据动作的内在逻辑关系,动作的表现力的丰富性来结构作品,所以说他追求的是一种空间的变化,人体动作的一种丰富性,多样性,是两个完完全全的不同的结构关系。呈现的审美意向也非常的不一样,我发现赵铁春老师做了一个非常大的跨度,因为他是民间舞的学术背景,但是他创作了一个现代舞作品,这个作品可以说用“舞动无界”这个话来说,他跨越的世界是最大的,他超越自己也是最大的。这样我觉得他可能要超越自己,要跨越自己,我觉得需要一种勇气和力量,那么他创作出的这个作品中出现了大量的中国元素的应用,只不过是用了现代舞的方式来传承中国文化,展现中国文化。乔纳森·卢恩有一个特点,他尽量保持演员的个性,在保持演员个性中他让演员创作这个作品,编舞,最大的保持演员的独立性的同时,隐去他们这个古典舞他们自身的身份的问题,所以他编出来的《北京人》有一点像说中式英文的《北京人》的创作的那种,非常有趣的一种场面。谢谢大家。

刘晓真:整个文章的结构,第一个方面是谈两个编导启发演员动作的不同,第二个方面是谈作品的结构方式,第三个方面是谈对两个编导在作品形成过程当中的意义转化,第四个方面是谈文化的惯性。最后是一个结论。我觉得这个论文是可以等发表了以后这样完整地看。我想在今天发言当中想顺着汪子涵说的一句话,就是谈谈我的感受,他受到了乔纳森·卢恩是通过组构他们不同的舞蹈片断,他说到了自由,说到了随意,我的感觉好像乔纳森·卢恩不是做一个随意的安排,因为我跟他交流的时候他经常用一个词,就是做饭,他用做饭来形容他来创作这个舞蹈片断。我想他的这个选择里面一定是有他一种对动作的感受,还有他在寻求语言动作当中的一种意味。他的过程一直是在记录,一直是在记录这个演员的动作,他的这个拼接也是一种试验的过程,他在试这个动作之间的感觉,就是我对他的这种工作方式是比作是诗人做诗,就是诗人找语言跟我们编导找语言实际上是一个道理的,他不见得说是完全感性地一种灵感的东西,也不见得说是一种特别理性的一种操控。它还是一种有人理性与感性的状态,这是对乔纳森·卢恩创作中感受比较深的一点,这也是看他工作过程和

作品呈现后我作出来的结论。

我觉得赵铁春老师他作文的方式,就是做舞的方式,他找到了一个特别能打动他的动机,也就是说这个小嫚扭的东西,他也说了他也一直想找一种指向性特别明确的东西,要有寓意。这个寓意并不是说他完全没有想清楚,就是在编的过程中一直围绕个小嫚扭的这种状态跟莫扎特的这个曲子有一种相融的东西。我们可以看到两个作者寻求诗意的一个东西。这个东西跟我谈的主题有什么关系呢?我想在他们创作的过程中。就是我把这两个人的出发点称作从文本出发,赵铁春老师是用莫扎特音乐文本去结构他的作品,乔纳森·卢恩是拿中国唐宋诗词文学文本去出发去做他的作品。就是在这个过程当中我们会发现不同的文化出来的这样一些文化元素,就是促发这两个人到了自己的理解当中,就出了不同的东西。这个里面有他们自己的文化惯性去反映。像赵铁春老师,莫扎特C小调的弥撒曲,这个本身是莫扎特写给自己婚礼的,就是这个东西在赵铁春老师理解当中会理解成悲情的,大爱的东西,这个就是文化间的转意。另外就是从乔纳森·卢恩,他一直强调,就是不要让演员对这个诗词的意境做反映,只是做身体上的反应,就是这个东西是他的一个原则。但是这样一个原则在演员体现的时候,我们又可以发现到一种就是文化习惯的,就是文化惯性的这种力量。就是我举了一些例子,就是演员在宋代词人辛弃疾的词里面,有一句词就是…另外一个例子就是“再”字,演员最后用“裁”或者“载”的动词来体现。这实际上也是一种文化思维的体现。我想大概的就是这样一个意思。谢谢。

唐纳德·胡特纳:听到这些舞者、编者讲心里话感到非常高兴,我准备了一个视频脚本,但是我想这种体验应该放在一种背景之下,它可能会非常好地解释一下我在“舞动无界”这次活动当中所得的一些体会。我不是一个学者,我创作舞蹈,我还是一个专栏作者,发表了一些文章在杂志以及网站,我看到这种文化的多样性,文化的不同性,今天我非常荣幸能够成为一名嘉宾来给大家讲话。可能我会做出一些不正确的一种组合,但是我会努力表现这个组织的内部运作情况和外部运作情况所带给我们的体验。通过听和看,观察舞者的创作过程,我非常喜欢这些舞者们自己所做出的这些创作。我得到了这些

理想,一些灵感,我写下了所有的东西,这是记在了我的一个小本里,作为我的一个安静的对话。早饭的时候,我和乔纳森·卢恩和卡罗琳也交流过这个观点,我想我建立起了我自己和舞者之间的联系的一个蜘蛛网,要把我们的触角伸向这个工作室之外。景山公园在打太极拳的东西都是非常好的创作灵感,我也看了有些人在空中进行书法写字,在《北京人》当中也包括六位舞者所表现的这种舞蹈,在我来这里的四天当中给我的最深的印象是你们非常的了不起,有的地方的学生在电脑旁边睡觉,你们非常的辛苦,我问自己,他们是不是在梦想什么东西呢?我来到中国本身是要寻找一种梦想,比如说在紫禁城,从北京的最高点,也就是景山公园看北京城,我看到了这些舞者的梦想。所以我在北京待了一个星期时间我在不断地做梦,不断地梦想。中国人同样利用手机以及网络进行相互聊天,相互发送邮件,所以这是一种非常现代化的活动。当谈到跳舞在中国的舞者的时候,我切实体验到了中国的这种跳舞到底是怎么回事。我想在我的创作过程当中进行一个总结的话,那么就是融合到这种文化背景当中,如何让这种文化来影响我们的变化,如何在北京的舞动无界得到什么东西,这样的话我从心底来说一定是一种我想得到的东西,因为我想凯瑟琳·米祖尔跟我的想法是一样的,把我的思想和我的精神跟大家进行一种分享。在明天我就离开这里了,我再次回到中国的时候,希望看到这种变化。谢谢大家。

凯瑟琳·米祖尔:我是下一个演讲者,我想让所有的演讲者都站起来,因为我要表演一下我的舞蹈,请大家都站起来,离开一下。这是在我五分钟演讲之前的事情。第一,是动作研究。动作研究就意味着我作为一种实际的身体动作的研究,它反映了一种动作的分析,对于动作本身来讲它承载了一种意思。我们要谈一下另外的东西,可能我们还没有注意到那些东西,在我们进行创作之前我们不知道我们会最终得到什么样的作品,因为我们有些还没有确定的东西。编舞者只是依照自己的日程和程序来进行创作,但是舞者来表示他们的动作,他们的研究。动作非常危险,就像初吻一样,你必须相信你自己的身体,你自己的语言,相信你的身体符号。在两个舞者之间重复进行动作的时候,我们看到我们在跳舞当中确实是有一种不同的想法。中国的跳舞

者在表达一种中国古典诗歌的一种韵味,赵铁春把不可能变成可能。乔纳森·卢恩他把重点放在一种文化环境当中,那么这就证明了一种舞者他们在拥抱和跳舞接触的过程当中他们把那种个性尽情地展现出来,在中国的音乐和中国的歌曲表达了一种传递的概念,而英国文字传达了一种单独的节奏。当然我们要表达一种纠葛,这种纠葛是我们需要努力做的一种创作过程的一种理念,一个舞者走到空中,另外的一个人变成了一只小狗,这是赵铁春教授的一种方法。另外乔纳森·卢恩的观点就是来把中国的这种古典元素融合到这种舞蹈的编创过程当中。我们所创造的这种工作,创造出的这种作品是和我们的理念非常符合的。赵铁春教授跟我们谈到了纸钱,这也就是鬼钱,也表达了一种理念,本来这种纸钱是一种白色的,他却把它变成了红色,这表达了一种不同的理念。这样的话舞者就会表达一种全新的概念。在这种纠缠之间,这种不安当中尽情地表现一种东西。赵铁春就像卡罗琳建议的那样,他可能在过去和未来之间进行的一种转换。我们相信赵铁春把不可能的事情变成了可能的事情。

最后我想说如何把一种抽象的概念变成一种实际的动作呢?我们如何表达我们自己的感情呢?表达我们自己的观念呢?我们如何把中国的这种文字的所承载的意思翻译成英语的文字呢?这是我们关于纠缠,动作所表达的一种力量,这不是关于一种神奇的转换。我们自己并不理解,编者是非常危险的,可能会给你们危险动作的人,你们可以融入到这种音乐当中来进行跳舞。谢谢大家。

论坛主持人(许锐):谢谢精彩的演出。她们三个(指刚才表演的那三个)也一直为这个项目做很多工作,而且一直在翻译,她们也参与了整个过程,想不到最后还要跳一下。我们现在看看现场谁有问题。

嘉宾:我把我刚才先问的问题和现在问的问题联合在一起,第一个,就刚才第一个分组我想问的问题,是两个作品,其实两个都在表达情感方面的内容,但是用的是不同的方式来表达,然后刚才有一个学者就是潘丽她提到这个所谓的纯动作创作方式这个问题,实际上我觉得这个所谓的纯动作是什么?我觉得不太确定,比如说伴舞是不是一种纯动作的一个追求?或者技巧,或者古典舞里面所谓的韵律,

或者民族民间舞所谓的风格性,我觉得都是一种纯动作的一种追求。

另外我觉得我们看过的这四个西方的编导的作品里面,也是有很多内涵的,包括我们刚才谈到的《水痕》里面,它能传达一种孤独感。《北京人》我不知道每个人可能感觉它里面包含的,比如中国文化的成分,或者演员其他内心成分的东西也是挺多的,所以可能是我不知道应该把这个问题就是问谁,有没有人对这个所谓的纯动作概念,包括,因为我认为没有纯动作,也许动作本身都会有一种内涵,所以谁有灵感谁可以反应。

嘉宾:王晓蓝老师认为这个概念需要澄清,就是在今天舞蹈世界里面,不管是东方还是西方,是否还有截然不同的编导,表演者以及其他的这样的一种分别,或者说是思想者,是否还有那种严格意义上的分别,需要大家考虑。他认为别搞混了一些概念,尤其是今天的前提下。

刚才凯瑟琳·米祖尔很典型的表述方式已经给了我们一个启示,就是你很难去分辨它,她们三个人做了那么多工作,居然也成了表演者。但是你说它本身,或者说我们这么好的演员在创作八个段落中他们难道自己不是编创者吗?这是一个很重要的概念。

另外,什么叫纯动作?什么叫舞蹈的纯舞?是否真有这样的一个概念?还是某些理论家自己编出来的东西,谁阐释的纯动作,所谓的纯动作谁阐释的,西方是否有这样的阐释?如果大家有这样的认识的话,请解答。

班纳曼:我试着回答这个问题,我觉得这是确实非常复杂也是比较难回答的问题。我们都知道我们非常容易看到每一个动作都是有一些文化上的共融和文化上的背景的,还有一些国际上的背景和元素参杂其中。但是我们也要看到我们对这个纯动作的概念用得比较广泛了,有些人使用其他一些关于舞蹈上的术语等等,但是我们可以认为这是后现代舞蹈主义等等,这可能是后现代舞蹈主义一个新的概念,我们会有很多的媒介,我们有很多的一些先前的准备和文化的内容等等,也许我们在编导一个舞蹈的之前我们有一个特定的内容和特定的媒体来借鉴,那么我知道有一本书是关于舞蹈艺术的,我阅读过这本书,它是关于表演艺术的,它有很多年的历

史,它对舞蹈有一个定义,它对舞蹈话剧也有一个定义,它对纯动作也有定义,这是书里的定义。但是对我来讲我不能给大家提供一个比较好的答案,当然我们在舞蹈上使用的一些术语我们已经延用很多年了。非常感谢大家的倾听。

嘉宾:我问一个特别小的具体的问题,我想问那个外国编导,他那个名字翻译出来是《北京人》,还是《北京男人》?因为他用了六个男人。我觉得这个对我们理解作品本身是有影响的。

乔纳森·卢恩:这个问题问的非常好。就我所理解《北京人》它这个不管是北京人,伦敦人等等,它只是一个大范围,大的理念,但是我意识到整个我们使用的这个话剧的模板和素材,是在整个我们的素材当中是在一些对于一些北京男人的一些很好的主角和内容融入到里面,那么当然在这个整个话剧和表演艺术当中也有些其他的背景介绍。比如说北京男人他,那么男人这个词也就是 man 这个词是人类的观念,在我们考虑伦敦人,北京人等等其他各地人的时候,我们并没有考虑到一些男性或者女性之间的区别,然而我考虑这个题目的时候,我只考虑到北京人,也就是北京 man,但我并没有有意地将女性在这个话剧当中抛出,这只是我一个潜意识的想法,和其他的所有的素材一样的。

班纳曼:那么我希望乔纳森·卢恩应该在北京再继续做一个话剧,我们可以叫《北京女人》。

乔纳森·卢恩:为什么我们选择六个男人作为舞者?这主要是因为我们到达了北京,我们看到了一个诗歌,寻寻觅觅。

卡罗琳:我到北京的时候我看到了这个诗歌寻寻觅觅,后来我们觉得可能太抽象所以就用了《北京人》这个名字。

乔纳森·卢恩:我当时决定和这六个舞者进行合作,那么当时我们认为可能北京人这个题目比寻寻觅觅这个诗歌的名字更加适合,它更能表示整个话剧的含义和内容。我们考虑到这个会议的主题是“起舞于动荡世界”,因此我们就考虑到了一下如何来紧密地

结合整个话剧的整个主题和内涵,因此当时我们选择了六个男士的舞者来和我们共同合作。人类包括男性和女性,它并不是说谁优谁劣,也并不是说男性优于女性等等,我只是说在选择的时候只讨论了北京人。如果考虑到关于人类的话题的时候,会想到男性与女性的浪漫史,但是在其中没有谁优谁劣。

嘉宾:相对于外国编导的作品来说我可能更能接受赵铁春老师编作品,就是舞蹈当中无论,昨天晚上我们跟其中的一个演员也有过交流,就是关于纸钱和这个“扭”的元素的应用的的问题。就是说我有一点不太明白,就是为什么要选择纸钱和这个胶东秧歌这个“扭”这个东西,它之间是有一点的关系吗,就是运用到这个作品当中?

赵铁春:因为这两个东西其实是一个偶然发生的一个过程,就像刚才我说的,因为在当时没有一个特别的准备,在许锐老师不断地监督我和提醒我的过程中,我必须找到音乐。中国的音乐我个人认为没有特别完整的,能够被我所用的完整的音乐,我当时的想法就是说我们要找到比较完整的十分钟之内的东西,因为他要我十分钟,那么十分钟之内的东西我选择五分钟我觉得有点对不起我自己,怎么也得八分钟以上吧,后来我就没办法,没办法我就去外文书店,突然间看见这个大弥撒曲,我就买下了,花了两百多,因为这是正版,不是盗版。回家路上我就开始放,我一听就吸引我,这种空间感使得我有一种心动的感觉。虽然我没有听到一个节奏,但是这个旋律本身和音乐给我的感受确实无限的,所以我说这是偶然的,我找到了这样一个音乐。恰好我听这个音乐的时候是八分多钟,然后我想八分多钟还是对不起我自己,最后我还要加点风声,让它更凄惨,或者让它更有一种自然界的和人类的一种状态,最后达到了九分多,我特别满意。

我拿到了这个音乐以后我就再想,我在做什么呢?做一个什么主题呢?我至少得有一个主题吧,我不能进到教室以后怎么办呢?我就想了一个想法,就总在左右摇摆,就是我要做个什么?后来我突然间想到,就是说这个音乐给我的一个感受是一个生和死的关系。因为起舞于动荡世界,我个人认为生和死是最动荡的一个形式,人本身是最重要的,当然现在环境也重要,就是说我想生和死是最动荡的

一个世界。所以我想既然是这样的音乐,既然是生和死的主题,那它一定是有一个外化的形式,那么外化的形式是什么?我就在考虑它一定是中国的一个外化元素,让我能看见,那么我也不知道什么时候就想到了纸钱。纸钱,我个人认为它是生和死的一个外化的有所关联的一个物体,或者最重要的一个形式,能够看得到的一个形式。恰恰用这个形式本身它能够使得我们生和死进行关联。在这样的一个想法之中我就考虑的是怎么表达?我让演员即兴,我跟演员说,你们先即兴,我要看一下民间舞的拓展空间,我也没有想好到底要做个什么东西。然后演员就即兴,在即兴的过程中我突然觉得这个即兴不是我想要的,我一看他们四个人好像是一个家庭的成分,那么我就让袁佳站在那儿,站在那儿我说,你总要往下进行,不往下进行演员会走掉的,我就说那你就从这儿走过来的,然后武帅和冬梅就爬上来吧,就这一刹那我觉得是对的,因为这个就是我要的家庭的感觉,因为他们四个人存在,我就有这种感觉,上来以后就是这样的一个初衷。这个初衷一直没有变化,没有变,就是第一次从我认定这个东西以后就是这样,没有变,这个也许是整个诱引和发展的基础。其实在这个过程当中我一直在,我自己的思想也在不断地成长,就是说我要怎么样下去,怎么样走下去,最后怎么样去收掉,收掉的过程中我也让演员即兴过,我也让每个演员给我一个答案,在结束的时候什么样,因为当时我确实没有想好,想了很多问题,可是都没有决定,那么演员下午来的以后就每个人给我讲了一下他们自己理解这个舞蹈现在应该到什么样的结尾。他们跟我讲完了以后有一个很重要的提示,就是一个轮回的提示,后来这个轮回的提示被我PASS掉了,我想让它轮回,但是在这个作品中你们可能会看到轮回,但是我在结尾时候我想这样收掉它,所以我想让它有一种关联,这个关联就是刚才说的样子,就是用纸钱,用人与人之间的亲情,这种关联,无论朋友还是亲人,他生和死的关联达到这样的目的我才结尾,是这样的。大概这么一个小的过程,因为刚才同学已经提到这个问题,我再去回忆。

潘丽:我回答一下纯舞蹈的问题,这个问题不是我提出来的,什么是纯舞蹈呢?这是现代舞的一个概念,即在编作品的时候它不追求过去。我先讲一下表现主题,我们都是要讲一个故事,讲一个情节,

或者讲一个细节,有一个主题的东西在那里,这个就是我们一说现在中国的编导,这些东西咱们都能理解,但是纯舞蹈概念是什么?我不去追求一个作品的完整的情节,不去追求一个作品的完整的主题意念的这些表现,那么我追求什么呢?我追求这个动作之间的互相关联,互相的一个动作本身的表现力的挖掘。比如乔纳森·卢恩的作品这个东西表现的就非常非常明显,他叫《北京人》,但是在这个作品里没有看到我们理解的一些细节的表现,故事性,这些都没有。他这样呈现出来的北京人他也有一个意味,这个意味就是大家个人不同的观者他有不同的对这个意味的理解和对这个作品的一个诠释,所以说这种纯舞蹈他的表现就是更广泛一些,表现的内容更广泛一些,表现的内容更不确定一些,更模糊一些,是呈现出来这样一个状况。所以我看了八个节目以后,我就发现这八个编导可能如果是从大的分类上的话,应该是这么样分类的,一个是纯作品追求的东西,当然就像罗斌老师说的,一个舞蹈不能完全全把它看死,说纯舞蹈的东西就没有显现一点细节的东西,情感的东西,它可能有这样的倾向,这是个人不同的理解。从大的作品来说,外国编导表现的对动作的追求和对动作出现的审美感的一种东西的挖掘,跟我们中国的人在这个表现主题上,比如说你看赵铁春老师一讲就讲他生死主题这样一个东西,那是完完全全不同的一种创作理念。因为我刚才有这个对纯舞蹈的这个解释,但是我没有给大家讲,因为我觉得五分钟我不够。谢谢。

论坛主持人(许锐):很抱歉,我们时间很紧张,下午还有时间提问。我想说一点赵铁春纸钱的名字,他跟我说,我想起来我们在讨论这个名字的时候我们在那儿说,哟,这个名字,这好像是不能流通的货币。我就说,其实也不能这么说,这是在另外一个世界流通的货币。然后赵铁春总结了一下,他说不对,他说它是连接两个世界的东西。所以刚才赵铁春老师一直在谈连接。

非常感谢大家,本来我们上午有一个小小的总结,但是我们由于时间的关系,我跟班纳曼老师商量了一下,我们到下午再做。生和死我们还是要选择生,所以还是要吃饭。谢谢大家上午的光临,请下午两点钟的时候回到这里进行下午的论坛。谢谢。

(责任编辑:田湍)

世界舞蹈教育论坛“舞动无界”分论坛议程(下午)

论坛主持人(许锐):上午的论坛非常精彩,我们下面就开始下午这一组,大家看到了我们这组也是很庞大的一组,而且在之前开这个论坛准备会的时候,这组争论的比较激烈,我们用掌声欢迎他们。

保罗·瑞:大家下午好。我们选择了一个主题来把我们自己限定到一定的范围当中,来发挥我们的能量。我们试着用不同的方式来解释这个主题,但是规则不能打破,所以我不想大家都谈这种限制,或者是限定这个问题。我们对于编者和舞者都提出了一些问题,他们可以选择他们所发展的方式。我谈到一些英语上的一些限制,这些限制有不同的意思,限制可以是外加的一种限制,比如说时间的限制,也可以是现场的状况所产生的限制,比如说重力,我们大家都不会飞,它也是一种具有生产力的限制,也可以是一种创造性的限制。在英语当中对限制来说有许多不同的解释,有些意识是可能是矛盾的。

慕羽:正如刚才保罗·瑞所言的,我们这组可能比较特别一点,我们不光是编者跟舞者的碰撞,也是编导跟学者的碰撞,同时也有学者之间的碰撞。刚才保罗·瑞介绍了我们这个组有一个关键词和一个主题词,就是限制。我们同样也有一个中文的关键词和主题词,就是这个“界”。“界”实际是一个会意字,其实中文也有很多的意思,在这里我只想介绍它其中的两个意思,一个是界别,那么界别也就是范围的意思;另外一个界限,界限它有一个是分界的感觉,临界的感觉,所以我们中文的就是界限,限制,以及在限制中的突破。我们每一位学者和编导以及舞者都会从各自不同的角度来诠释有关界或者界限、界别的含义。下面有请我们的编导开始。

肖伯娜·叶娅辛:首先我要说今天能够来到这里和大家共聚一堂我感觉非常的荣幸这次机会非常的好,当我们谈到界限的时候,我们应该理解,这个规则就是规定你可以做什么,不可以做什么。我第一次来北京的时候,我听了一个故事,我听到这个故

事以后我第一反应是我们需要找到遵守这个规则是什么?需要遵守什么样的标准?我努力了解我们的舞者,他们的态度如何,他们对舞蹈的解释是什么?作为编舞来说那首先是熟悉我自己,而且要熟悉舞者的文化,可能是个人的文化,也可能是历史的背影,但是我们搞清楚什么是在舞者背后起作用的东西。作为规则我必须选择我的答案的话,比如说我在英国的时候,我曾经尝试过两种人,这些人有一种他喜欢探索,一种喜欢守旧,这是两种不同的品质。我可以切身地感受到这些舞者他们的感受是什么样的,他们感到失望的是什么。在我的这个创作过程中我很看中融合,融合那些所有可能的因素,比如一些舞者曾经受过芭蕾舞的训练,可能有些现代舞的背景,比如说有一些中国的舞者他们也有自己的一些经历,比如学过芭蕾和学过中国的民族舞,把这些特点都融合到一起的话是一件有趣的事情。

另外我感兴趣的是一种融合性的特点,这种融合性的特点对我来说是非常重要的点,在第一个星期我们主要做的是让舞者向我表现他们可以提供什么,我让这些舞者向我展示特点通常会怎么跳舞,他们的跳舞的方式,之后我了解了一些他们的背景,比如说舞者他的身体状况,这是我所做的第一步,通常情况来说我在创作舞蹈的时候,我遵循的规则就是把舞者的历史考虑在内,看看他们是不是能把自己历史背景作出一种全新的解释,我们把舞者熟悉的一些东西融入其中,同时建立一种环境,就是让这种熟悉的东西变得不熟悉,比如说舞者向我展示了中国的传统舞,他是一个人,是一个历史人物,我发现这个是非常令人高兴的,另外一个舞者展示的好像他在船上,他在船上这个人会如何跳舞,因为在他脚下这些状况是一直变化的。一旦舞者开始跳舞,那么这种动态就开始变化,所以说我的基本理念就是对这些舞者介绍不同的背景。但是看历史的角度各人有个人的不同,当然这涉及到一种技术方面的元素,芭蕾的技术,以及民间舞的技术,所有的技术对我来说都是一种历史,你必须学习如何适应,如何融合,如何创新,在技术方面我想我们要做以前没有做的技术探索,我非常感兴趣的是这种速度所带

来的这种感受,比如说有一种技术多年来一直被舞者所应用,那样的话我们需要使它进一步优化,使它产生更加卓越的技术,我们需要使用一些元素,我们并不是刻意地要取代这些东西,我们是要通过我们的努力创作一种新的东西。在我们的工作室当中,在我们跳舞的人以及周围的环境之间要努力建立起一种关系,我们就是努力让这些舞者能够了解他们所处的这个环境对他们是一个非常好的一个伙伴。那么这个空间可能会允许你做一个动作,那么你需要非常了解这种空间和人体之间的相互关系。对于我自己来讲,我是努力找到一种方法,用一种热情的方式和音乐、和空间进行交流,比如说油画,我非常喜欢油画,因为是用刷子画的,这些画家尝试用不同的方式来画,用不同的刷子作画。所以说我的创作也跟画家的创作有点相似,我们要尝试不同的方式,尝试不同的技术,通常情况来说,在传统的以及已有的舞蹈方式当中我们表达自己的感情不是很困难的,但是有时候我们的身体和我们所做的这个动作可能会产生一种相互的作用力,有时候你会感觉到有一种力量限制你去做这个动作。这是传统,我不想刻意地来打破这种传统,但是我们有可能来打破这种传统来创造一些新的跳舞的方式,这是一个很好的发展方向,我们也一直在努力朝这个方向发展。如果我们要求一些人做他们感觉非常奇怪的动作,他们会感觉非常奇怪。这有两种不同的表现方式,一种是融合到环境当中,一种是努力改变你所处的环境。比如说我们都知道汽车前面的雨刷,这是一种有规律的运动,它有可能是从一个极端运动到另一个极端,所以它可以完全地运动到一边,也可以完全地运动到另一边,但是要两个极端同时达到的话,是比较困难的。忠实于历史或者不忠实于历史,这是一个问题,但是我们也有可能达到一种平衡的效果。

另外我还想谈舞者的感情,这也是编舞构架的一个重要组成部分。我想这种完全好的一种心理状态,一种思想方式,是正确的编舞构架的一个要求。在我们的工作室当中,我们可以创作故事,比如说我们可以假装那儿有一个船,你在船上进行这种中国传统舞,但是我们要知道的是你将来会发展出一种什么新的方式。通过看到这个舞我们得到了一个故事,我会想这个故事当中这个人物会做什么事,会在他身上发生什么事情。在舞蹈当中有三个元素,一

个是空间,一个是时间,另外一个就是身体。这就是我想向大家描绘的。

张云峰:各位下午好。做这个作品的时候我觉得最大的感受,还是源于自己的一种内心感动吧。当接到这个命题的时候其实我就已经定位要从刘岩的这个视角去走的,当然我觉得背后也是很深刻的一个感受的东西。从她的这个奥运事故以后,我们估计有五个月没见面,我也没有跟她打过电话,也没有去问候她,因为我不敢面对她,直至后来我们见面的那一瞬间,我们都哭出来了,而且非常痛心,我觉得从另一个角度来讲我是无以言表的。但那一瞬间我想必须再跟她做一个作品,这就是源于我自己的一种冲动,一种感触。直到这一次有这个平台让我展示这个作品,我觉得内心深处非常感谢许锐,这也是满足了我一个很好的一个愿望。

我不知道怎么说,确实是,我觉得就是一种,我很感性的一种表达,包括这个作品,从我的角度就是说你从哪里摔下来就从哪里站起来,虽然目前站不起来,但我希望她的精神深处,各方面我觉得她都能够站起来。我想这也是我得到慰藉的感受。我想就这样吧,谢谢。

张萍:各位下午好。我在做这样的一个项目之前,其实想法有些激进和大胆,我是本着大刀阔斧,然后把这个界别消灭掉的心情投入到这个过程当中的。我在这里只可能做的是我个人的判断,我的核心论点,就是我们小组的核心论点,即关于界别的问题,无界与有界的问题。因为一开始在圆桌会议上我就把我自己否定掉了,我认为界别的概念,尤其是中西方文明差异的地方不应该由两个个体来体现。但是在我观察的差不多两周的时间中,我发现我不必要做一个一叶知秋的逆推过程,我是要做一个个案的解释,就是我站在东西方差异的背景下去解释这个个案,我觉得这个思路就畅通起来。我在405教室,因为夏天,阳光泄洒,非常明亮,肖伯娜给我的感觉就是动作很琐碎。我这么判定张云峰,就是他是有暗示性的编导。他用的所有的语言都带有极大的暗示性。当我和他交流的时候,我发现我们俩语言上永远很难真的勾兑上,确实有问题,但是他的呈现,他呈现出来的结果,确实让我能够证实这种内在的、根深蒂固的、隐喻的表达是他内深的,不需

要语言来解释,我们都看到《最深的夜,最亮的灯》这个节目了,出场是三个男子手拖着上身,沉重地往后移动着身体,然后看到麻木或者趋死的下肢,包括刘岩苍白的而寂静的上身表演,包括她张扬的红色的礼裙,她所有的对比都赋予无尽的暗示性,我觉得这就是东方文明的本质的一个东西,就是你可以得鱼得兔,但是你必须忘筌忘蹄,最后你看到的就是一个无底洞。张云峰描写的不是一个人,是一个整体的生存的状态,他做这样的描述,但是你的观感是你的心灵有震动。而肖伯娜是通过在教室里表达最形象的东西,像表现鱼、海燕等等,因为我们演员身上的东西有可能是他们自身的,也可能是前一位中国编导遗留下来的,他身上的东西都是具有极浓重中国意象的。可是当我“逃”了一节课再回到学校的时候,我发现这些符号我全不认识了,就是用西方的思维方式和逻辑概念进行了精致切分,空间技术,甚至视觉上的整体的立体感,经过它的变形以后我就看不出我们的原型了。她的每个动作的高度抽象,但是不像张云峰,就是你不明白她,但是她还是给你很明白的效果。上午美琳提到,谁更有内涵?可能我这个词用得不够准确,就是谁更有丰富的言说性,其实双方都有,只不过一个走的纵深的路线,一个走的更宽泛的路线。这是我的一个感受。

还有一个就是合作模式。比如张云峰四个人,就是他在侧重于表现的时候,我认为他们四个人不是刘岩是主角,不是红花配绿叶的概念,他们四个人合成是一个整体,就是他在乎的是一个内在联系,而不是一个个体表达、个体存在,这就是一个本质上的区别。而在西方的这个文化背景下,比如说在古希腊这个文学背景下,我们可能看到赵知博六个人每个人都是奥林匹斯山的形象。萨特说过每个评论家心里都有一条忧郁的虫。我认为评论家多些忧郁,多几条虫。因为你作为创作者,你的心理底线就应该接受观者的一个反馈。我觉得最开始我认为许锐把我的墙拆掉了,让我们关在一个笼子里,这个形式绝对无法购销掉我们思维上的巨大反差,因为我们需要的是总结归纳的一个思维方式,而编导需要的就是一个创作性的、感性的、发散的思维方式,我觉得这个界别不应该弥合,甚至应该更分化。所以我们需要建立的就是沟通方式,天堑和通途之间其实就是多修一条路而已,所以我觉得我们之间的问题在于沟通上的问题,还有我们自身需要解决的问题。

比如现在理论上出现的理论嫁接、理论真空这种现象,而创作者,我不特指咱们这次活动的创作者,就整体上的创作者是没有心理力度,没有个性,没有文化底蕴的“三无”人才。我们双方之间的这样的沟通,人为的界限很多。

演员都很优秀,我不特指,但是我们存在小巷思维的特点。如果说一个人存在这种小巷思维的特点,他很难去和另一种思维模式接轨,就是说在编导和演员身上有没有这样的问题,接轨的问题,不细说。还有就是说作为编导你不能想当然认为这个草是毒草,它必然是,不对,那是你的意想,你可以无限制放纵自己的创作,但是这不一定是观众认可的这样的东西。所以就是在你修筑你和观众之间的界限的时候,这也应该是你探讨的问题。具体的理性的文字陈述可能会在我论文里呈现,我只是说一个感觉上的东西。谢谢大家。

慕羽:因为我们是第一组,离现在有四个多月了,相隔有点远,我怕我的记忆有点阻塞了,所以我做了幻灯片。我的题目是《全球思考,舞在当下》。其实最初还是班纳曼给我的一个提议,最终也加深了我对不同编导进行编创的理解,第一是有限无界,这是爱因斯坦说的。他说:我把我的活动天地限制的越小,为自己设置的障碍越多,我的自由就越大。我们这组有两位编导,一位来自英国的编导,一位有着比较丰富的成长背景,所谓的学院派的著名编导张云峰,他们的任务是在一定的条件限制中分别创作出一个作品,而我的任务就是观察,体验和研究他们的创作过程。实际上与编导的创作相比较,对于我们研究者而言也有一个研究过程。如同每一位舞蹈编导一样,学者同样具有创造力和独立精神的,他既可以是编导与观众之间的桥梁,也可以完全有自己的看法。

这次活动我有很多观察和思考的角度,在项目开始之初,项目之中和项目结束了之后,我的角色一直处在变化当中,比如第一个阶段我是一个幻想者,第二阶段我是记录者,第三阶段我觉得我是一个思考者。也是我现在是几个身份的融为一体。既然有那么多思考的角度,实际上有三个角度都是我特别想探讨的,第一个角度就是两位编导对现代舞的现代性的意义解读,第二个角度是两个编导之间呈现出来了两种类型的编导演的关系,第三个层面就是

咱们“舞动无界”意义之一——探求在限制当中的自由。首先我们谈一下现代性的意义。我在这里只说一下我目前思考的一个结果吧。其实现代性肯定有个体价值的,编导的自主性、开放的观念都很重要,我认为这两个编导特别有意思,他们创作的作品不仅有艺术家基于今日社会生活感受的当代性,也有本土色彩。

再一个就是编导演的关系了。我过去有一段时间搞过电影,这里也有两种关系,就是演员融入编导的创作,就是我们已经看过的《最深的夜,最亮的灯》,这个作品是以张导的视觉为主体的一个舞蹈创作,同时也是为刘岩量身定做的。第二个是以编导融入演员的创作,是以演员为主体的一个创作,我把张导比喻一个雕塑家,在正式排练之前他已经有了一个非常明确的意图,不过创作并非一个纯理性的思维,我们刚才也听到了张云峰自己说他是一个很感性的人,也就是说任何构思也不用想得过于周密。我曾经采访过他,他说现场的编创跟当时的心情很有关系。张导跟演员的关系实际上就是熟能生巧。他与这四位演员非常熟悉,即便是即兴创作他也了解他们的优长。同时张导还是非常出色的示范者,他享受整个现场编舞蹈的过程,甚至有时候会产生误解,因为他示范得太好了,给人感觉他早编好了。

刚才我印象最深的就是肖导激发了演员的二度创作。编导适应着新的演员和身体,演员也适应着完全不同的发力方式和动作思维方式。肖导尊重演员的创作个性和创作心境,擅长启发他们的动作思维,调动他们的想象力,使他们了解自己,再突破自己。我觉得肖导是一位善于调用别的机体语言系统,和加大自己重音的人。

我谈一下他们两位编导如何探究限制当中的自由。因为“舞动无界”的创作限制是多重的,比如说我们有主题限制,有时间限制,还有配组的限制,但是我们的自由又是非常充分的,因为从创作的手段到创作的过程,以及动作的动机,主题动作,舞台表现,审美特色,编导都是完全自由的。两位编导体现出的思维模式,行为模式和艺术模式上的差异也充分体现在整个过程当中。我概括的就是他们两个人探求到的自由,张导是熟能生巧,肖导超越疆界。首先谈一下张导如何熟能生巧。实际上在这个过程当中他是突破了一个又一个的限制。生命里面都已经

正在或者将要碰到“最深的夜”,而沟通、理解和爱却是我们心中“最亮的灯”,这束光永远在我们心中。

肖导突破的就是创作的疆界,我感受最深的就是她有很多的想法激发演员的动作、想象力和身体适应能力。而且非常有意思的是肖导的动作引导和被改变,我觉得这个很温柔的女人有着深邃而坚韧的张力,她十分强调动力的对抗性,而不是动作的优美柔和。柔柔美美的女演员,斯斯文文的男演员在她的调教下都试图变成棱角分明的角色。

“旅程”是她作为当代英国移民在舞蹈中不知不觉常常表现的一个核心命题,迁徙、漂泊、冲突、抵抗、新生、异地、家乡等都是他作品中常见的角度。实际上通过这个创作过程的研究,我充分认识到这是一个很有意思的项目,值得细细进行个案分析。谢谢。

保罗·瑞:有一本小说的名字叫《世界的爱》,我今天演讲的题目是《在猪流感时期我们的舞蹈》。在世界的某些角落,猪呼出空气,人吸入空气,在新加坡中国大使馆的一名妇女告诉我,我的签证被延迟了,因为现在有猪流感的限制,如果这样的话我就参加不了“舞动无界”这个项目了。我们从小就认识自己,我们通过别人的行为认识别人。

下面我向大家展示一些照片,照片里充满了一些血腥的东西,这是1994年的一个研究,这是一种皮肤移植在2000年做的一个研究项目,这是在2006年所做的一个研究。现在没有色了,不管它了,时间不多了。现在开始睁开眼睛吧,如果这种亲密关系遭到破坏的话将会发生什么事呢?猪流感给我们带来了一种完全不同的关系,这就是一种具有距离感的亲密性。在世界的某一角落,一只猪呼出空气,一个人吸入这个空气,最后我今天来到北京舞蹈学院看到肖导和张云峰所创作的作品,那么这两件事情之间有什么联系呢?我并没有感染猪流感,虽然我曾经在英国进行巡回演出的时候曾经得病,当时医生给我开了一种抗流感的药,那么现在我并不担心我可能在北京感染上猪流感。如果当时我要是有病的话,那么在我回到新加坡的时候我已经被隔离了。但是猪流感就在空气当中,它就在我们新闻报道当中,它在各个角落,每个人都可能改变他们的行为,因为他们自己得到了一些新的指令,自己也

产生了一些焦躁不安的情绪。我们的翻译知道一个学者将从美国,他问我他需不需要戴个口罩,这个时候他感到非常得弱势,很可能被感染到,但是我观察猪流感的最终的一个结果,我观察的结果对我来说产生了一个问题,我们在猪流感期间产生什么样的舞蹈呢?或者是用另一种方法来说,在猪流感期间我们要看什么样的舞蹈呢?什么样的程序你可能会要强调呢?那么现在人们从世界的不同角落可能会跨越不同的时区,跨越不同的温度区来这里参加这个会,那么这对于他们来说是一种什么状况呢?当然我们现在还有一些编导、舞者,我们非常好地团结在一起进行合作。我们现在正在创作一种现代体,对于这种现代化来说我们的编舞也处在一种危险当中。现在我们的风险就是因为有好多东西比疾病更加可怕,那么我们可以如何确定我们要得到一种什么样的环境呢?对于肖导来说,他们的舞者可以自由地呼吸,他们特别需要使他们的身体或者使他们的呼吸更加自由地进行;或者这些舞者并不知道他们如何进行呼吸或者他们不知道如何要执行一种特殊的过程,以达到特殊的结果,他们需要怎么呼吸。这就是我在“舞动无界”这个项目当中产生的一些考虑。一天在北京我打开电视,人们在庆祝,有一个人站在台上接受群众给他的花,他是中国首位从猪流感隔离当中被解除的人,他现在没有受猪流感的影响,非常好。

武巍峰:大家下午好。我们青年舞团给我的任务是评说张导的作品。我觉得作为舞者来说,这给了我们一定的话语权,因为我们平时都是在舞台上用身体说话,甚至大部分演员都不会用身体说话,所以我觉得今天能够有机会用语言表达我感觉到非常荣幸。就像大部分舞者一样,我们的思绪往往沉静在作品当中,不太善于评说表演的这个过程。所以在评说这个作品形成的过程的时候,其实我的心情也会变得很沉重,因为我觉得这个作品和我还是血肉相连的,在我每次表演的时候我自己就像揭了一次伤疤一样,因为我和张导也是合作过很多年了,我们经历了一起的成长,一起的成熟,从刚开始我们上大学的时候,当我是学生,他也是学生的时候,我们就开始一起合作,而且取得了一定成功,在我刚和他合作的时候我就相信他是编舞的天才,我也相信我是一个表演的天才,所以大家就这么相同支撑着内

心深处这么一直走下去。

《最深的夜,最亮的灯》这个作品是以奥运英雄刘岩为原型的,在编者看来在每个人内心深处都有属于自己的最亮的灯,体现了编导对人生的一种关照。这个作品是由我们三位舞者,我,还有汪子涵、李楠共同和刘岩一起完成的。在舞台上的空间被分割成由刘岩在一个白色的高台上,三位舞者在高台下的一个舞台上。作为舞者来说我总是试图去找到一些能够用我肢体表达的一些信息,这些信息来自于编导那里,也来自于我的想象,或者是对编导的某种误读也可能。我认为舞台上是一个固定的空间,舞台的下面就是我们所在的空间,一个是流动的空间,一个是内心的空间,一个是情感外化的空间,一个是现实的空间,一个是希望的空间。我也和张导交流过,在开始我们是拖着双腿上场,当我做这个动作的时候,就不光是刘岩这个事件引起我的想象,我也感觉到了我们舞蹈演员的不容易,尤其作为她。所以有时候评说这个舞蹈,是一件很残忍的事情。因为我们是被研究的对象,所以如果能够说出来一些东西,让大家能够共享到一些有用的东西,我觉得很高兴。

我觉得舞蹈刚开始还是很具象的。我相信大家只要是关心刘岩的人都会明白,就是编导刚开始为何设计了我们拖着双腿出来,这个我就不必细说了,结尾处我相信编导也很明白,我一会儿再说结尾的问题。我再说中间舞蹈形成了三段空间不同的双人舞,他们是不接触的,每一段双人舞都是不同舞者对刘岩事件的反映和关照,都在情感逻辑上与刘岩相关联。第一个就是三个舞者和刘岩内心情感构成了一种关联,我觉得这是支撑整个作品的情感内涵,也是它的一个情感框架,每一个舞者由于空间的不接触,反而相对形成了自己独特的自由,也就是说可以尽情表现编导对主题内容的关照,每一个舞者都分别从自己内心深处出发,形成了各具特色的三段舞蹈,从自己的角度诠释了最深的夜,最亮的灯的意义。

第二个,我觉得三段舞蹈虽然是不同的双人舞,但是由于在情感基调上的一致,也就形成了相对统一的风格,这是我在试图分析这个作品的时候,我自己想到的。这些都是对刘岩事件对待人生的一种思考,对命运的拷问,对痛苦的关照,对希望的理解。

第三,就是编导对三段不同的双人舞先后顺序

的安排我认为也有着一定的逻辑性。第一段就是李楠和刘岩的一段双人舞,这是从编导,就是切入刘岩的内心深处这个视角来演绎的,我自己认为他好像认为刘岩内心的一种矛盾,面对困难是一种逃避,还是最终表现矛盾过后暂时的平静,这时候的舞者刘岩一直背对观众的,她不敢面对,她只有用后背来面对大家跳舞,这是第一段。

第二段是由我和刘岩共同表演的第二段。这时候刘岩在舞台上表演的只有上肢和手的动作,没有了下身动作,但表现的是对自己的一种美好状态的回忆。这种回忆必然是带有某种态度的,我认为。而我也是从这个角度去跳舞的,我要表现一种回忆。在这里我要多说几句的是,因为可能我理解的张导就是不愿意揭这个伤疤。我们,包括我和刘岩,我们都是十年的同学、同事,深入地剖析的时候会很痛苦,就是因为她是从那个台子上摔下来的,编导的意图就是你能从哪儿摔下来你就从哪儿站起来,这种站起来我觉得不光是一种真的肢体上的站起来,而是内心的一种坚强,你要站起来,所以编导立意也是这样,他就是说“我一定要为刘岩编一支舞”。通过这个平台,作为演员,我们所能做的就是对刘岩的一种关怀,这种情感,艺术生命的缅怀,这种情感也带进去,包括结尾,大家站在她的那个舞台上,大家面对最深的夜,大家共同面对远处的时候,我感觉大家是一家人。我最后一个动作是伸出一只手,当时编导是这么安排的,但我没有更多的感受,我是从编导那里得到的,此时此刻刘岩是最需要人关心的,大家一定要和她永远在一起。我觉得是对人生的一种态度吧,就是此件事情引发到对人生的思考,就是你面对困难的时候你用什么样的态度去营造这种思考的。这是第二段。

第三段是刘岩和汪子涵表现的,是面对命运的抗争。此时的刘岩的动作是她抽出带血的绷带,就是这时候她敢于面对自己了,面对命运的抗争,使内心情感的力度达到了最高潮。这个因为有一些动作的分析,因为时间关系我就不在这里分析了。还是想说那句话,就是“最深的夜,最亮的灯”。最后我还是发自内心的感谢“舞动无界”这个活动,因为,我觉得自己在舞团工作七年以来感觉自己少有地走在了艺术的道路上,不再是重复别人的,不再是宏大的主题,而是探索一种新的方式。因为我认为艺术应该在精神上走在时代的前列,不要去重复,不要去

说别人的话。我觉得结果并不重要,关键是这个过程本身,因为结果有人说好就有人说坏,我觉得是这个过程本身你自己感受到了什么,你自己将来的路应该走,是这个。此外,就是部分地让我感受到了不同,扩展了眼界。我觉得在国内其实你也会感受到不同,因为你跟各个导演合作,每个人创作方式都不同,我觉得不是国外和国内的界限,而是个人和个人的不同,就是你和这个导演合作,跟那个导演合作,每个导演的方式都不一样的,这个我觉得没有国界,而是人与人的区别。

很高兴我刚才说的成为大家研究的对象,同时我也享受着这个过程,谢谢大家。

赵知博:大家好。非常高兴今天坐在这儿跟大家分享一些我作为一个舞者在肖伯娜·叶娅辛这个作品当中的一些想法和意见,是我自己的一些亲身经历。今天下午我们这个组别有一个主题是讨论界限,就是在我们整个的过程当中这个界限和这个无界我们是怎么来区别的。作为一个舞者在这个过程当中其实是痛并快乐着。对我来说这个界限和无界有的时候很模糊,有的时候却很清晰。我举一个很有意思的例子,曾经我跟大家分享过这个过程,在第一天课堂当中,肖伯娜·叶娅辛来了解我们的舞者,她出了这样一个题目,叫如何融合一只狐狸和一只铅笔在你的身上。给了我们三分钟的时间,我们说三分钟怎么可以来完成一个片断,融合铅笔和狐狸呢?我们每个人都用劲浑身解数来模仿狐狸行走,拿着铅笔去写字。但是跟我们合作的助教 Avatara Ayuso 只用两个动作明确地表达出了狐狸和铅笔的融合。她的动作就是用她的腿向上做了一个踢毽子的动作,她说这个是铅笔,然后她用一個扭态的行走,她说这是狐狸的步伐,因为在她的想象当中狐狸是很矫捷的,就用很简单的东西把这个表现出来了。

排练过程中我的体会就是动作的方式,动作走向的界限。在肖伯娜·叶娅辛的整个排练过程当中我们是非常痛苦的,从早晨十点到晚上的排练,我们可能中午甚至不想去吃饭,我们要在办公室睡上一小时,从来没有这样累过,这种累是你身体上和你脑子同时这样累着,一个是语言上的沟通,一个是你要想得很多,因为我突然觉得很多舞者跳舞,不用脑子,很多人跳舞就是跳舞,但他没有去想你为什么而跳,为什么这样去做。这个过程很累,就是我们的发

力方式永远不太对,自己跟自己较劲的那个过程,但是觉得很过瘾,因为你突然觉得自己浑身疼,脚破了,你觉得那个过程很爽,很过瘾,突然觉得这样的表达可能更归还于我们人的那种最本身的东西。你说它是一种对抗,说是一种撞击,说是一种像打破或者怎么样纠结在一起,你会觉得这个是这样的直接,那么直接地表现,就像那个狐狸和铅笔那么直接的表现,不需要你废话连篇地说那么多东西,一针见血,你又可以感受到那种东西。

当我们这个作品结束排练以后,我突然开始反向思考,我突然觉得给我的直观感受,这个作品像一幅静态的画,每一个舞者是这个画中灵魂的组成部分,为什么这样说呢?肖伯娜·叶娅辛说在一场战争过后,在废墟旁边,你在瓦砾旁边凝视它的时候,你会想象它们的过程,可能每个人的想象的过程是不一样的,所以每个人的理解也会不一样。在我们出场的音乐当中有一种噪音,是一种让人不安的噪音,我的很多朋友看了都说这个节目好像不那么适合放在第一个吧,就是让观众突然变得坐立不安了。我说这是我们想要的东西。因为我们说在一个震荡的世界当中你去舞蹈,不是单纯地跳舞,你真的要去想为什么,为什么去跳,为什么要这样去做这个东西?而且我说的是在一个静止的画面当中每一个有灵魂的艺术品或者是每一个有灵魂的舞者。我们不是苍白的,在这个背后的过程当中我们思考了很多。就包括我刚才说狐狸和铅笔的动作,我们真正用到了这部分当中,我们用了很多这样的练习。对于我来说什么是最难的和什么是不难的?最难的就是说你的用力方式永远都不够,肖伯娜·叶娅辛和助教 Avatara Ayuso 说给百分之百是不够的,她们要求 200%,甚至无限的可能性,你要尽力地去做,你要永远找。这个对我来说很难,但又很简单,只要你寻找你的方向,很明确,你尽力去做就好了。

对于我来说不难的是什么呢?就是感受这种疼痛。最后我想说在排练的过程当中我老注视着编导肖伯娜·叶娅辛,她总是那样很冷静地看着我们去做一个这样很纷乱,似乎是战争的一个场面,她确是总是那样冷静地看着。对于我来说这个就是思考的方式不一样,她们是那样的冷静,而我们是另外一方面的不同。所以我只是在谈一些我自己的感受,就是说从这以后这个界限对我来说似乎没有这个界限,你只是说把这堵墙打掉,或者说你站在这边看,

或站在那边看,风景是完全不一样的。但是从教室到舞台这个改革,我们还都是很忐忑不安,我们在舞团工作了七年,更多的表现的是古典舞、民族舞,我们在台上是那样得如鱼得水,直到在保利剧院,Avatara Ayuso 天天都是这样,永无止境地要求你做得更多,所以每个人都会有那种不安的心情去尝试着要那种最简单,最直接的结果,你知道它可能没有一个绝对的结果,但是那个过程你要去要,你要去做,你要尽力地得到它,尽力表达它,也许就是最后呈现的那一个结果。所以在这个过程中我是很享受,同时打开了我自己的“界限”。

刘岩:我特别感谢“舞动无界”这个机会,我也希望,也算我的开场白,就是在我发言的时候大家能够放松你们的心情,我想这是对我的支持,因为你们用非常凝重的心情来的话,我怕我的压力非常大,说不出话来了。

对于“舞动无界”当中我参与表演的这支舞蹈《最深的夜,最亮的灯》,我自己实际一直告诫我自己,就是要以一个最简单的方式来对待这次参与创作,包括一直到舞台上的呈现。因为起初我是非常害怕的。我今天是作为一个演员来发言。受伤以后通过各种老师的帮助,包括许锐老师,包括我们的团长,包括院领导的支持,希望我在更多方面有思索,有考虑,我的确也一直在这样做,但我必须作为这个戏的演员来与大家对话。

在最初实质上我是拒绝的,我跟项目负责人许锐老师有一个沟通,他跟我说了这个想法以后,我很快是答应的,我非常快速地就答应了,那个时候我还在医院病房,回去以后我给自己的压力越来越大,我坚信必须拒绝,但我又不知道怎么拒绝,直至张云峰编导的介入。他刚才说得比较少,他脑子还是非常丰富的。我给我一种很简单的方式,就是“你试试吧”,我记得,因为我受伤以后习惯做一些笔记,我今天来之前也翻了翻。然后我就抱着试试的心态。实际特别得简单,就我坐轮椅上手能不能动诸如此类的,一直就这样被推动着,5月12日正好是“5.12”一周年纪念,我进了教室排练。有一个动作,最后这个动作在舞台上呈现在第二段跟我的舞伴武巍峰合作的时候,有一个翻手的时候,我的躯干是提沉的,最后他发现我的躯干不能做提沉。为什么呢?我告诉他我的脊椎里面有两个钢钉,四个钢

架,这个导致我的脊椎骨不能有动作。我说这个是什么呢?就是他给我编舞的时候不是坐在凳子上编,你们能理解吗?我的身体不是你们感受或者所想象的坐在凳子上,他需要考虑的东西很多。因为刚才学者们,包括舞者,还有编导很专业地谈到时间,空间,诸如此类舞蹈中不可或缺的一种元素,我这个也避免不了,而且是太特殊了。体育界还是有一些的,包括桑兰大家知道的,但是在舞蹈界脊髓损伤者我想我是第一个。在他帮我编舞的时候,从动作上我觉得他费了很多的力气,因为可能在他想象当中,我坐着跳,你们也觉得坐着是能跳,实际在我这个身体状态下坐着跳舞是需要编导费很多脑筋的。跟他编舞的过程中学动作的过程当中,或者我们仍旧采取了一种方式,就是模仿他,因为张云峰导演他虽然给演员的空间特别大,但我感觉到他是一个思想方面很强悍的一个编导,他不太习惯于给你一个东西,然后你去用另一种方式去呈现他的。他是有概念在那儿的,而且整个构架,动作也是有他的方式的,因为我跟他合作过,就是像《胭脂扣》等几个作品下来,包括这次《最深的夜,最亮的灯》,我觉得他是有自己独特方式的编导。在动作过程当中我觉得从教室排练到最后舞台呈现,尤其这次也是我自己一个非常大的一个意想不到。用细节来举例,我们在排练第三段的过程当中,就是在用绷带表演,因为我在教室当中感受到他用一种形式感去呈现一种东西,但当我在灯光下,一米多还是两米多高台上拉出那个演出用的,用红药水染的带血的绷带的时候,我才感觉他要表达的东西。我举的是一个绷带的例子,实际上有很多动作都是这样的。我跟武巍峰也是很好的同事、朋友,我不认为,如果他这样理解的话可能是他的一个角度,或者某些人的角度,我觉得呈现“胭脂扣”不仅是跳“胭脂扣”的概念。张云峰导演我是这样理解的,艺术就是你用不同的角度有不同的理解,他所想表达的肯定不是想让大家看到刘岩坐在轮椅上再次跳《胭脂扣》,可能不是这个意思。我自己有一个切身的感受,因为我的事件很特殊,很多我不说了,我用词来说,比如奥运,比如张艺谋,就有很多特殊,实际在面对这个事情的时候,我所要面对的不是大家表象看到的轮椅。张云峰很感性地编这支舞,因为在编导编创发起上,比如说我们原来因为比赛或者其他的一种东西,我觉得他编这个作品除了“舞动无界”的项目,更多的是一

种他非常本能的一种感性的一种东西。作为我最后在舞台上表演的时候,我是这样看的,因为在奥运受伤的事件当中我会有很多表达的机会,尤其是对媒体,我永远会有一些东西,是我冲大家说的,所以大家会觉得你很坚强,你很怎么样,就是诸如此类的。在演出的过程当中实际我是觉得是再一次地像说话一样,但是因为坐在座的很多都是做舞蹈的,而且我觉得就很特殊吧,因为有太多东西是言语不能够表达的,我通过这支舞蹈,通过肢体语言,虽然说是有限度的这种肢体,能够表达我不能用言语表达的一种东西,这种理解你们可以是无限的,这又跟我们的“舞动无界”是息息相关的,就是这种有限与无限。所以我在觉得在这次编排到最后呈现的过程当中我跟张云峰导演之间,我们的排练次数单独地那种一对一的,就是三个舞者,男舞者都不在,我们仅仅就一次,就是在演出之前,仅那么一次。实际更多的是理解,就是他理解我,然后我再去理解他,并没有导演具体要求我,刘岩这个地方你去呈现一种什么样我的意想,更多的是相互之间的理解,尽管没有说,但我好像达到了特别大限度的一个沟通。可能这就是我们这支作品合作的特殊之处,因为他非常了解我,然后他又一路看着我舞蹈上面的比赛,还有我的舞蹈艺术表演的成长,然后一直到奥运意外地让我身体的折损,给他心灵包括周围的人带来冲击。编舞上他又有独到的东西,所以他来呈现这个东西的时候是非常感性的,给我的刺激也非常感性,我在表演的过程当中,尤其在演出的表演过程当中,表现也是非常感性的。实际开始的出发和思索除了理性的地方,就特别单纯,这可能也是我觉得艺术的魅力也就在于这样,就是它是非常单纯的,那种东西虽然说不管学者们或者其他的人再去怎么评说,它是很质朴的一种情感,我的理解是非常质朴的一种情感。我个人在最后舞台呈现这个作品的时候,试图找到一种共性,实际也是希望能够跟大家产生一种共鸣,而不想成为人们的一种风景,就是让人同情或者什么。我是这样理解的,我受伤以后有跟很多人交流,就是太多的我没有时间去交流的朋友,包括其他很多很多人,我觉得不管身体健康不健康,实际上每个人内心都需要一盏灯,因为我说我,当然每个人都不同,意外和困难在人的生命当中无时不刻存在这种危机。为什么刚才武巍峰在发言的时候他提到人生,就是说为什么大家会有信仰?因为我不信教,我

没办法理解更多人,但是我受伤之后我试图理解很多东西。包括跟张云峰呈现的这个东西,实际不止是面对我这个事件本身,就每个人都会有这样或者那样的问题,我这个是呈现出来,恨不得全国人都知道,甚至全世界人都知道,但是每个人看似健康的他们就没危机吗?危机无处不在,只是你们可以完美地包装自己而已,但你们都需要最亮的灯,我想编导除了想帮助我跨越心灵的这种障碍的同时,给更多人的启迪。因为我在《北京晚报》的一个采访当中看到采访张云峰部分,记者问他为什么编这支舞?他说“我编创这个作品对刘岩也是一个希望,就是希望她能够先照亮她自己,再照亮别人。”就是说可能我这个事件可以给别人鼓励,就好像有一次采访的时候,那不是背出来,我说如果我的舞蹈能够鼓励更多的人,我愿意一直舞下去。实际上每个人都需要最亮的灯,可能我真的需要自己的这盏灯先点燃,可能让大家觉得,虽然我这个是一个表象,但都可以的,每一个人都可以,可能我觉得我们四个人在台上,包括我们的导演,包括灯光的老师,我们共同要呈现的是这样的东西,我觉得它就不是停留在我这个事件上。最后钢琴响起的时候,我们四个人看着远方,就是不管遇到多大困难,你就是要回到这个当中去,就是因为有时候不会因为你的幸运和不幸而停止,态度是可以选择的。我觉得我们是想说这个东西。谢谢。

论坛主持人(许锐):有两个感受,一个就是我现在才知道这么多人都不愿意参加我这个活动,上午赵铁春也说到。第二个我的感受就是青年舞团的演员们都可以转入舞蹈学了,舞蹈学的同学们,包括研究生你们要有点压力了。下面我们在我们开始进行讨论,我想很简短地,因为我印象特别深刻,我一定要跟大家分享,因为我们每次排练完之后都有一个公开的大家的讨论交流。我记得在第一次讨论的时候,慕羽老师问了两个编导一个问题,就是你们用一句话来回答,你为什么编舞?我记得肖伯娜·叶娅辛的回答是,她是因为经验编舞。张云峰老师说,“我编舞是因为我普通话讲的不好”。所以说他要用舞蹈来表达。下面我们开始提问。

嘉宾:大家好,我的名字叫理查德·李。和肖伯娜·叶娅辛一样,我是英国密德萨斯一员,我在上海

工作,今天来到这里我非常高兴。当你们大家在一个团队工作的时候,我当时在伦敦,在看网站,所以许多月前我就关注着你们的研究进程,所以我在网站上看中国的一个博客,我把中国博客上的东西引用到英国的博客上,经过了这么长时间今天大家在这里。这个活动对我来说意义非常,这是一个非常长的一个程序,许多这个小组当中的成员都谈到过程是如何的重要,当然我非常同意你们的观点,我想这并不是一次普通的大会,这是一次长期的、国际的进程。我想你们今天告诉我们的,给我们传达了許多知识,许多真知灼见,对于我来说这个“舞动无界”项目是关于我们如何分享的一种新的方式,我们如何进行交流,所以你们的表演非常棒,但是这与我们之间的这个交流是两码事。今天我非常荣幸能够来到这里代表表演艺术创作研究中心,所以我只想告诉你们我的感觉,谢谢大家。

嘉宾:今天谈到界与无界的问题,对许多人来讲自由是什么东西,对于我个人来说我还没有想明白这个问题。但是我非常好奇你们如何使用“自由”这个文字,是不是对于你们的编舞者和舞者之间,你们关系如何,你们如何实现这种自由呢?我们要考虑到这种界和限制,是不是要忘记这种界限,是不是才能实现我们的自由呢?

嘉宾:我的问题和肖导的观点有关系,如何和中国的舞者进行合作?舞者的背景是非常不同的,这样的话把所有舞者背景融合起来就产生了一种特殊的观点,但是我的观点却是另外的,我的问题是为什么中国的舞者非常适合现代舞呢?你认为这是一个问题吗?如果你考虑一下,你和印度的一些传统舞者合作的话,比如说日本的一些舞者,一些合作的舞者,那么你是不是会认为他们更加容易合作呢?因为他们的身体训练非常得不同,今天开始的时候我和凯瑟琳谈过这个问题,我想一个重要的问题是国情。

下面我想说我自己一个观点,我已经思考这个问题很长时间了,对于中国的艺术家,中国的舞者来讲是不是真的适合现代,是不是真正实现了现代舞呢?这是我的问题。

肖伯娜·叶娅辛:可能我不是太准确地了解你

的问题,但是可能我和印度的一些传统舞的舞者进行过合作,我也和那些芭蕾舞的舞者进行合作,我也和伦敦的一些不同类型的舞者进行合作,对于我个人来讲我并不认为和日本的舞者合作和与伦敦的舞者合作有什么不同,对于每个个体来讲,不管他们自己的国家的背景如何,都会带来不同的体验。我想可能真正在我舞蹈开始表演的前三十分钟,有人告诉我可能这么做,可能那么做,或者我的助手可以给你更详细的解释,因为她一直跟我一起工作。在我和舞者之间是一种非常愉快的交流,因为我现在在谈论我自己的体验,不管我和什么样的舞者合作,无论是印度舞者,还是日本舞者,他们的动作都是与编者,是我和舞者之间的融合,但是我并不认为这是把问题独立出来看。我的目的就是最终获得一个杰出的作品。我来到中国已经两个星期了,但对我来说这个国家,国体,国家体制对我来说并不是一种非常重要的事,我的重点不在这里。

班纳曼:我想借着回答一下你的这个问题。在开始介绍项目的最初,也是比较困难的,我曾经想过,在东方关于鱼的故事是非常流行的,因为我曾经听说过一个冷水的故事,我一直以来都在寻找这个故事,但是我一直没有找到。我们大家都有不同的文化背景,有一个重要的事情就是我们要熟悉另外一种文化,我们也开始意识到自己文化是什么样的,在西方我难以向那里的朋友解释北京到底是一种什么样的状况。中国的舞蹈是非常得不同,有许多学习舞蹈的学生。在我的国家里我们的学习氛围是非常热烈的,有一点我感到高兴的是,我们并没有把这种文化的不同性作为一种符号来进行研究,因为如果你走下走廊你可能会经过一个南韩的舞者,你可能会经过芭蕾舞的教室,这是不同的状况。现在我要说的是,大家是不是知道一些国家没有这种舞蹈研究的项目呢?因为我在加拿大出身,我在伦敦长大,那么我的国体到底是哪个国家呢?你最近去伦敦了吗?在伦敦大概有二十种或者三十种语言吗?我想我现在生活在一种全球化的城市当中。

论坛主持人(许锐):下面开始最后一组的论坛。稍微跟大家解释一下,因为大家会发现我们这组缺少了两位编导,一位编导是王玫老师,由于一个非常特殊的原因,当然也和 CCTV 有关系,今天的一

切都和 CCTV 有关系,她的演出的日程和“舞动无界”撞在了一起,她这几天一直在另外一个剧场在排演她的《洛神赋》舞剧,所以今天没有来,其实这也没关系,这就是一个动荡的世界。另外一位编导是凯莉·尼科尔斯,她也没时间来,一会儿可以请另外一位就排练做交流。

埃米琳·克雷德:大家好。我非常高兴今天能够来到这里,首先我想问一下我们的舞者可不可以先说,因为我们的编导今天不在这里,所以我想可能在座的舞者能够更好地传达一下他们的意愿。

孙锐:大家好,我是孙锐。我从哪里开始说呢?因为排练也挺急的,这两天我们也在 CCTV 走台,我没有很好地准备,随便说一下。我记得这个排练是第三段排练,当时我的心情不是特别好,因为我今年25岁,准备去韩国参加最后一次比赛,给自己比赛生涯画一个句号,但是学院没让去,所以最后没有去。参加这次排练的时候其实心态不是很好,但后来慢慢进入了以后,通过跟凯莉的合作,让我慢慢忘记了那些不高兴的事情。排练过程中我有一个很大的感受,因为凯莉把她的孩子带来了,她的孩子在旁边玩儿,然后她妈妈跟我们排练,我觉得挺有意思的。我觉得这个活动很好,我就是个舞者,我就去跳自己喜欢的舞蹈就会很开心,就是这个样子吧。我特别喜欢凯莉,我在这里参加了四段排练,凯莉是我最喜欢的编导,我特别想她,说完了。

周传洁:大家好,我是周传洁。这个节目从头一直到现在有换演员的波折,除了王老师跟“舞动无界”的保利首演有冲突之外,还有别的原因,就变成我们五个女孩子跳的第二个版本。虽然说王老师没跟我们排过练,但是在电话里都有做沟通,在这个版本里我们也重新做了修改,因为以前也跟王老师有合作,知道她的风格和要求,所以这里边大多数都是我带着大家一块儿把这个节目从头到尾拷贝下来,再和王老师电话沟通里做调整。其实今天到这儿来说,说实话我也没有准备好,我也不知道说什么,从头到尾就是很短的时间,我们临时接到这个通知,换演员,大家在很短的时间之内就把这个节目给完成了,这个也符合我们这次的主题——动荡的世界。但我觉得这次项目的合作非常有意义,就在于第一

次就是那么深的一个文化交流,我不光是在王老师这个节目里边,其他的所有的英国编导他们每次排练我都从头到尾跟着,在编排的过程中我也学到很多东西,就是他们有很多方法开阔我们的思路,我才知道原来舞蹈还有这么多可能性,我觉得这点是我当舞者之外学到更多的。这次论坛非常有意义,谢谢大家。

仝妍:各位下午好。虽然当了七八年的老师,习惯课堂了,第一次参加这样的论坛,我没想到我还是这么紧张,说得不好的地方请大家见谅。在我们这个组实际上可能在我要讲述的内容当中有一部分是大家可能通过作品或者最后的呈现形式是大家所看不到的,就是因为王玫老师的那个作品,因为换了第二拨人,所以很多我们在研究过程当中得到的东西都没有办法跟大家共享了,同时我的一些研究成果也是没有办法呈现出来了,我就简单做一个说明。

首先说一下我的研究视角,是以一个什么视角来介入到这个项目当中?我关注的点就是在舞蹈创作过程当中关于编导和舞者的关系,实际对于这个关系的研究在很多学者都通过不同的视角,不同的角度来予以了阐释。我对于编导和舞者之间的关系主要是站在文化心理结构的差异性和互动性,从这一点上来研究舞蹈创作过程当中编导和舞者的关系。在我的研究报告当中主要分成三个部分:

第一部分,相当于是一个引子,就是研究的动机,研究的视角所产生的一些相关概念的一个阐释。首先就是在舞蹈创作当中,存在着这种文化心理结构,这种文化心理结构在创作当中是一种隐性的,也就是我们所看不见的一种机制,在这种文化心理结构当中编导和舞者是通过不同的角度、层面和思维方向的选择,达到一个相对的稳定性,也就是形成一个相对的认同。这个稳定性发展到最终就形成了我们在舞台上所看到的作品的风格。所以这种潜在的编导和舞者之间互动的机制,在我的这个论文当中主要是从文化心理结构这个层面来关注的。这种文化心理结构是属于人的一种心理构成,所以势必存在于我们舞蹈创作过程当中,不仅存在于编导,也存在于舞者。文化心理结构是人的心理结构,所以因为人的差异而有所差异,这个差异是先天存在的,是客观存在的。就它的构成来说,文化心理结构是分成先天和后天的,后天的比如说像舞者的一

些个性,特点,相对先天;后天就是他们的一些比如说舞蹈学习的技术的体系,一些方法,一些风格,这些实际上是可以发生一些变化的。我所关注的重点就是后天性的文化心理结构。文化心理结构和舞蹈创作之间是怎样的关系呢?它们之间是如何发生关系的?首先我们要看到关于舞蹈创作的实质性的结构,舞蹈创作就像我们今天一直在说的它是一个由编导和舞者或者说演员所共同构成的开放性的结构,我的关键词应该落在开放性上。因为大家都能理解一度创作,二度创作,演员和编导之间的关系,但是我强调这种开放性,因为有开放性才有这种文化心理结构互动的可能性。所以在这样开放性的结构之下,舞蹈创作的过程实际上就是编导和演员之间不同的文化心理结构的一种协调运动的结果,也就是互相的碰撞,擦出火花,就是这样的一个协调运动的过程。

在我的研究报告的第二部分就是一个个案研究的主体,核心就是在前面第一部分提到的文化心理差异的协调运动在舞蹈创作中的实现。就具体去观察它在实践当中的实现,那么是通过两组编导和演员的合作。对于这两组,他们有各自的协调运动的特点和侧重点。先看凯莉这组,很显然一个西方的编导,一个英国的编导和中国的演员,他们之间的差异就是从典型的我们所说的中西的差异,最后在作品当中所呈现出来的就是这种破界的融合。在凯莉这种文化心理结构的协调运用的关键点,我认为主要在两方面,一个最主要的就是以语言障碍为代表的中西文化心理结构,我们可以很明显地感受到,就是我们当时在观看这个过程当中,第一天编导和演员,他们确实是从一种陌生到相互试探性的接触,很明显地通过翻译的中介,大家互相慢慢地克服语言的障碍,去互相地了解,互相地认识,直到最后大家非常自如地用简单的英文表达互相的欣赏,其实这就是互相协调运动的结果。另外从短片当中有没有注意到凯莉是很典型的西方技术体系,而我们的舞者传统的中国舞的训练体系,所以在运动生理方面的差异主要是包括了在发力方式,流动过程,静止停顿等方面存在着显著的差异,这有点像孙锐他们在排练过程中也有很深的感受。除了这种运动习惯所遭到的差异之外,就生理层面之外的,就是在心理习惯和思维习惯当中存在的这种运动生理差异,也就是我们的演员习惯于怎样的编排方式?凯莉又给

了我们自己的一种编排方式,凯莉会带大家做拼图游戏,让大家选择路径来设计动作,让舞者很有兴趣地参与到这个过程当中,从这种运动心理上去释放他们的这种思维,实现这种协调运动。

在王玫老师这组,是很有意思的,她们是师生,是她和她的助理,是她带了四年的本科生,她们有年龄的差距,身份的差别,有存在着这样一个限,最后在舞台说,她们本来是要共舞,但是没有实现,这个我也不说了,因为大家在最后也没看到。我的结论三句话,一个强调结构的动态性,开放性和互动性,这也是编导和舞者合作的基础。第二,就是这种差异性存在的,而且是可以跨越年龄、国籍、国界的差异来协调运动的,就是我们的“无界”,第三个就是我们如果不充分认识到这种心理结构的存在和它的意义,会导致编导、演员合作不会形成一个最完美的一个结局或形成一种最好的风格。这是我的一个简单的阐释,谢谢大家。

埃米琳·克雷德:来到这个场合我也是比较紧张的,在这里我首先感谢大家能够邀请我来参加此次重要的论坛。在这里我想谈一下所有权的问题。我知道东西双方的所有权是有所不同的,但是我不想给大家介绍这样一个跨大洋的不同背景的词汇,我简单地给大家介绍一下知识方面的所有权和大家在训练过程当中我们所使用的理念,以及不同训练当中所产生的不同的过程。当然我们会有很多的问题。那么这些舞者认为他们是舞蹈的所有人吗?他们认为自己整个舞蹈制作过程中相同的一个成员吗?如果有一种不同文化的交流的话,他们会怎样看待?那么舞蹈训练,那么什么样的舞蹈训练会给舞者提供所有权的问题?舞者希望通过何种方式来展现自己不同的舞态、舞步等等,在这里我想跟大家介绍一下王玫和凯莉他们对于舞蹈方面阐释的不同理念。

凯莉有一种结构和动态上的以及类型上的阐述,王玫也在工作室里与舞者进行了很好的沟通,共同完成了这样的一个结果。凯莉希望使用空间、时间和不同的极限来实现一种比较激烈的、曲解性的概念,比较令人震撼的概念。在王玫的一些训练课程中间我们可以看到她一些静态的舞步的训练,在凯莉的过程当中我们看到他们可以通过进行一种静止学习方案,他们在每天进行晨课,午课等等,他们在进行训练。凯莉他们进行比较剧烈的舞步,他们

进行开拓性的思维,他们进行快步伐的舞蹈训练,而王玫则恰恰相反,那么凯莉主要是使用一些高跨度的动作,而王玫却注意小的细节。凯莉旨在鼓励,鼓舞所有的舞者进行自主创作,希望得到这种舞者来进行这种高能量的互动,因为这些舞步都是比较,凯莉他们进行的培训课程他们都是一些高能耗的一些步伐,因此凯莉在整个过程当中都需要保证所有的团队能够鼓舞士气,保持一定的士气。那么王玫一般是与舞者进行互动,如果她们在舞蹈当中会出现一些问题的话,她们进行相互磋商,来共同完善。那么这些都是凯莉和王玫在表演她们的舞步当中所采用的不同的方法,那么在这里面通过她们不同的训练课程当中我发现了关于所有权的问题,我的问题是在凯莉的训练课程当中究竟传达了一种什么样的理念?凯莉来自于另外一个舞团,她本身就是一个非常出名的编导,有一个舞团,这个舞团也是以她的名字而命名的,她会通过自己的肢体来传递她的语言,她的信息。在这里面我们又出现了一些问题,这种多维度的舞蹈,来自他们的即兴舞步,也来自于即兴舞步的大背景,这种弗兰门戈舞蹈已经作为舞蹈的一些准则,也是凯莉整个舞蹈的一个内涵信息,在这种融合当中我们会产生一种什么样的思想呢?是不是这种舞者提供了单元性的反应呢?现在我的时间用完了吗?对不起,我想做多说一点。

我的第二个问题是提给凯莉的,现在关于这个舞到底要表达一种什么东西呢?关于我们行走的方式,我们动作的方式都需要舞者来完成;给王玫的一个问题就是音乐会产生一种怎样的内驱力,能够表现在这种动作上呢?我们如何来认识这种音乐,如何影响舞者心理上的一种内驱力呢?这些新的舞者在一种不同的情况下他们如何进行一种新的舞蹈创建呢?谢谢大家。

卿青:我也紧张。首先我还是要感谢许锐还有我们的所长让我有机会加入到这个真的是非常难得的项目当中,真的觉得很幸运。我觉得这个项目对我来讲特别重要的一点就是说它不仅给我们一个机会了解中西方当代舞蹈的一些现状,我觉得更重要的是给了我们一个比较的角度,来认识西方,认识我们自己,同时发现问题。我觉得我个人对西方的了解不多,所以我只能借着参加的这一组,就是凯莉和王玫的这两个创作的过程的比较,来反思我们自

己的问题,这是我今天特别想谈到的。

我切入话题的角度是一个个体的问题,因为对我而言谈中西方文化的比较还有文化身份,我觉得我们还需要时间,因为我觉得像文化身份的问题是一个比较的结果,并不完全是一个文化系统内我们自己认识的一个结果,而且我们自己认识自己的时候,由于我们所根据的,我们背后所带的意识形态,我们的文化理论也会影响我们对自己的认识。所以我个人觉得可能今天我们来谈中国舞蹈的现代性问题,谈一个中国舞蹈界关于个体建设性的问题我觉得更为现实和迫切,其实还有一个意思在后面,就是我们不光要看到差异,其实我们还要看到一个差距。这是我今天最核心的观点,也是这个项目带给我最深刻的一个启发。

我今天谈到个体性,我首先说一下这是我借用的一个西方的概念,它肯定是跟西方的个人主义,跟西方的十八世纪的启蒙思潮是有关系的。就说它强调的就是作为一个个体对于社会,对于世界,对于人的一个自己独特的判断,我觉得这是一个先要明确的前提。我们这个项目就是说因为两组的人员构成可能跟其他项目稍微有一点点不一样,就是说因为王玫用的演员不是青年舞团的演员,她用的其中三个是她自己现代舞的学生,所以我想这个也给了我一个特别的角度,也给大家一个特别的角度,就是我们不光在看西方编导和中国演员的合作,同时我们也在比较王玫的学生和中国的主流演员们的这么一个关系,我觉得这也是多了一个比较的角度。但是就是说凯莉的工作方法和王玫的作品本身其实对我而言,我觉得都碰触到关于个体的问题,而且让我深深地意识到,就是中国舞蹈界这种个体的迷失、缺失的问题。我觉得具体地谈到创作过程,其实刚才两位学者、同行们其实已经描述了这个过程,包括今天上午的在座的中国同行都描述到西方编导,就是这次参与项目的编导,他们都是很开放的过程,就是让整个创作过程处于一种不确定的开放的状态。我觉得,当然我们还有人谈到什么演员的二度创作问题,对我而言我觉得这个不仅是一个,就是说西方编导带来一种新的动作方式,动作理念,我觉得更重要的是能让我们看到在西方的这样一个文化环境里面,它的艺术民主的问题,对于表演者它把他作为一个艺术家来对待,而不是作为一个舞蹈的工具来对待,它尊重艺术家作为一个个体的艺术创作者来参

与到这个创作过程当中,所以才会出现这种为什么演员都很兴奋,觉得好像“我体会到了很多新的东西,好像有很多创造性被挖掘出来了”。我觉得感觉到西方这些编导们在采用这些方法的时候一定要注意到他们采用这个方法的背后会有一些什么样的文化环境在支持着他们在采用这种方法。

我觉得相比之下我们的演员呈现的是什么呢?正好凯莉也像一个镜子一样,让我们演员呈现很多非个体性的东西。比如我们演员都爱看镜子,我们演员每次好像都要让自己的姿态都要很漂亮,都会尽量地展示他们特别高超的那种技艺,就是有很多同样的对凯莉的方法的反应,以至于凯莉有些片断都没办法进行,像她想做个让水流动的段落,这个段落她要求要有一个人上去,就另外一个人下来,就是像水流一样有一个起伏,其实稍微接受过现代舞的训练,就不会出现很漂亮的方式,但是我们舞团的舞者没有做出来,他们不停地商量位置,在哪儿摆,就这个明显的这个技术背后其实反映着我们训练的问题,以及训练本身,训练背后对于演员,对于艺术家培养的过程。所以这个问题就在这儿,就是说为什么我们演员为什么反应会如此的单一,被动?这个背后我们教育观念,艺术观念是什么?我们舞蹈演员是舞蹈工具还是艺术家?西方对我们有没有什么借鉴意义?我觉得这都是问题。由于时间关系,说到王玫,我必须转到她,因为我不想说她的创作过程了,我也不想评论她的作品,但是王玫给我的感觉,就是她的作品直接地传达了你对中国人或者是,我也可以把她放到舞蹈界来,一个整体的状态,就是一个集体性的状态,所有的动作都是一样的,所有人一样的木讷,所有人一样的焦虑,这个其实就是给我们舞蹈界画了一个像,我们就是缺少自我判断,缺少个体的艺术家。我觉得还希望大家注意的就是说王玫作为一个个体,她在舞蹈界居然也成为一种稀罕的,就是难得的,少有的现象,我觉得这个也是大家反思的。因为王玫是我佩服的一个独立的艺术家,她为中国舞蹈界提供了什么?首先她在艺术表达上建立了自己的表达方式,这个她是独立的。其次王玫从来没有丧失对现实的关注,对于自己的关注,这个也是独立的。还有一个就是她的学生跟我们舞团的演员也是不同的,她的学生是积极地参与到这样一个创造的过程当中。所以我们的问题是为什么王玫和她的学生成为中国舞蹈界的少部分的现象,而不是

一个主要的现象？为什么王玫她和她的学生能做到？而我们大多数人，学生做不到？我觉得这个也是给中国教育，中国舞蹈环境提出来的问题。所以我觉得问题是留给大家来思考的，我个人只是提供一点点我的思考，这是作为一个总结性的发言，总结性就是我的一个思考。对于西方人来讲，因为西方一直有着很强大的理性传统，以及包括工业革命以来，我觉得对于理性的那种巨大的反省，所以对于理性的建构对西方来说是完成时，对于中国来说还是需要认识的话题。具体到中国舞蹈，首先中国舞的概念跟西方就不一样，我觉得中国当代舞是一个很模糊的概念，中国舞蹈界不是以创造为核心的，它是以表演为核心的这样一个体系，所以它导致了目前CCTV的那种炫技的场面，技术至上的那种场面。在此我觉得舞蹈作为艺术在中国很难体现艺术所具有的这种批判性和独立性，更多的，我不是说全部，体现的还是艺术为政治服务的工具的这种性质。所以我觉得我们大多数的中国职业舞者事实上还处在一种很蒙昧的状态，要么就是一架被各种舞种切割的特别精细的工具，要么就是人云亦云的行业的应声虫，所以这是我自己思考的三个要点。我觉得从凯莉的方法以及王玫的个体示范，告诉我的，也是这个项目在我眼里最凸显的一个核心问题就是中国舞蹈和舞蹈界怎么样走出这种集体性的状态，中国社会、中国舞蹈界如何营造一个崇尚文明和民主的这样一个舞蹈环境，而且我特别希望如果每一个个体都能够得到建设的话，每个舞者都能成为一个真正的具有自己独立的舞蹈判断的个体的话，我觉得那会是一个自下而上的舞蹈革命，对不起，我用的词太重了，我觉得是自下而上的一种积极的建设吧，我觉得这个会影响环境，影响制度，影响我们的观念。所以我特别感谢这个项目，给我这样一个机会来发言，来呼吁我们每一个人都做真正的自己。

稻田奈绪美：首先我想谢谢大家邀请我来参加这个项目。我先介绍一下我自己，我来自日本，在过去的两千年日本一直受到中国的影响，在最近的一百五十年又受到西方国家的影响，那就是所谓的西化，这就是我的自我介绍。

我想简单地介绍一下我的观点，之后我们开始讨论。我的关键词是找到细节。比如说凯莉在排练过程中告诉舞者的那样，她详细地介绍了这些要求，

比如说时间要求、空间要求等等，她只是创造一种框架，一种动作，一种技术的框架，比如她说你如何使用你的重力控制，如何适应空间和时间，如何使用音乐的指导，如何从舞者身体方面产生一种自发性的反馈，我想这些实践的东西，也是舞者在参与这个创作过程中所应该做的事情。所以舞者应该从他们的身体内部找出答案，否则的话他们就要从他们身体之外找出答案。在凯莉的编舞过程当中她要求舞者自己找到答案。在每天早上开始排练之前她要求那些舞者不要仅仅要求技术，不要仅仅要求如何来编舞，而是要求如何来表达自己的感情。这种观点对我来说，舞者的身体可以自己进行思考，而且之间可以进行交流，身体可以是一种媒介。所以我决定在排练期间采访所有的舞者，问所有的这些舞者他们如何理解凯莉的排练方式？当然我也采访过埃米琳，编舞不仅在技术方面，而且在原则方面，在舞姿表现方面也非常得不同的。凯莉在中国，每天早晨开始的时候都与舞者进行交流，而王老师的工作方式是一点一点地来创建起自己的最终的创造。他们不是一些编者，不是一些舞者，他们是一个共同体，他们是一组的。在这些舞者的动作和这些思想表达方面，他们有许多隐含的意义，他们需要通过使用自己身体的优势来进行创造，比如说编导要求舞者表现什么是空空荡荡的，表达一种空空荡荡的感觉，如果这个工作通过翻译的话，那么就会损失许多的意思。对于我来说空间空空荡荡意思是没有什么东西，但它同时也包括所有的东西，这就是一种存在或者是不存在的关系。通过这些背景，通过这些富有表现力的文字以及背景，舞者自己可以发现一些细节，这是他们找到一个细节的一个方式。

论坛主持人（许锐）：谢谢我们的学者。我有一个稍微跟大家可以介绍的情况，当然因为我不能代替王玫老师，但是有很多人确确实实对王玫老师这个作品比较感兴趣，我不能代表她，但是我想跟大家转述一个事情，就是大家看到节目册上都有一个作品的小小的说明，王玫老师这个说明改了三次，你们现在看到的是最终的版本，但是在这之前她还有别的版本，我想我把前面的版本告诉大家，也许大家会对王玫老师创作的这个过程有一个了解。我想这里边包含了她的一种态度，包括在这个过程当中的这种态度的发展和改变。她第一次写的这个作品的介

绍,大概的意思是说的,因为大家知道作品的名字叫《却道天亮好个秋》,是从辛弃疾词里面来的,但是她在解释这段话的时候,她说的是中国,因为她说最早给她这个题时候,动荡世界,她觉得中国从近现代以来一直长时间处于动荡之中,就中国本身这个社会,整个国家一直处于动荡之中,她说也许在这种动荡之中我们已经习惯了去面对这种动荡,而且在这种动荡当中去生存。所以她认为辛弃疾的“却道天凉好个秋”可能是个心境,就是我们能够以这样一种态度去面对这样一个动荡的世界。“欲说还休,却道天亮好个秋”,这是她第一次写这个作品的解释。

第二次她写这个作品的解释的时候,把它改成了一个更加个人的感受,为什么在她这个作品里面包含了她自己的三个学生,就是排练的过程当中,她觉得在自己低谷的时间,也就是在她生命某一个动荡的时刻,是这几个学生,是这几个演员和她站在一起,支持她,所以她选择了和这些演员跳舞,大家知道王玫老师已经 50 多岁了,所以在 12 天排练过程当中她和那些演员一起跳舞,她觉得她要以一种舞蹈的方式去表示对他们的感谢。我觉得可能也不仅仅是感谢,因为她自己写的那个词,原话我记不住了,大概的意思就是感谢他们给她的肩膀,在一个动荡的时刻,给了这样一个肩膀,虽然可能在他们共舞的时刻,他们之间太多的情感,是没有办法用语言来表达的,所以在排练厅看的时候很多人都比较感动,因为他们甚至有很多眼神的交流,这是她第二次改的说明。

第三次的时候,就是大家现在看到的这段词,节目单上,我觉得可能,当然是我个人的观点,可能更进一步的了,更超脱了,因为就一句话,这次“舞动无界”的主题是“起舞于动荡世界”,而对此最好的回应就是不舞也不动,就是大家看到的这段话,相应的她的作品也做了一点点调整。我把这个过程转述给大家,提供一个理解王玫老师作品的参考。我不能够代表编导本人。谢谢。

下面进入提问环节。杨美琦是中国最早的现代舞团的团长,她确实是一个创始者,因为很早很早,杨老师就一直开创着中国现代舞事业的发展,而且一直是不知疲倦地在坚持这项事业,而且昨天她刚刚从广州飞过来的,我们用掌声欢迎杨美琦老师。

杨美琦:我不想再说自己的历史,因为像这样的活动,在我的教育生涯里面或者说是跟国外的所有的老师的合作,包括美洲的,包括欧洲的那是非常非常多的。但是我可以这么说,我今天参加这样一个论坛,我认为是,我不知道是不是夸大,我只能说近三十年,我觉得是最深入的一次,能够触及到艺术最本质的东西。因为各地有很多的论坛,包括我们院也组织过一些国际论坛,而且我觉得这种方式也是过去都没有过的,就是说舞者,学生,研究生跟教授们,跟学者,跟舞研所的研究员们,搞理论的和搞实践的都在一起共同体验一种实实在在的每个个体艺术家的一种合作,直接和人产生了关系,和每个艺术家不同的思想,不同的审美,不同的个体产生关系,而且还能够说出来,所以今天论坛我看到很多青年舞团的舞者们居然也能够说舞了,我觉得这是很欣慰的事,因为实际上我觉得每一个舞者都是非常智慧的。特别是北京舞院我们中国的最高学府,从十几亿人当中挑选进中专,就是中等教育,结束了中等教育的专业教育六年以后,然后从几千人里边选那么几十个,然后到大学里边在几百人、几千人再选几个研究生,所以我觉得都是精英,都是中国最可宝贵的财富,中国的文化要发展,舞蹈艺术要发展,我觉得舞蹈学院当之无愧,你们是有历史使命的,每个人都应该成为独立的舞蹈的思想家,而不是一个舞匠,不是一个被舞蹈捆绑了,被技术捆绑的舞匠,被老师给予的那些东西所复制的复制品。我觉得要有一种向前的冲击力,我非常渴望新一代能够出现更多更多的真正的艺术家,这是我最由衷的愿望。我在今天的论坛当中看到了特别好的开始,特别欣慰的一种非常高的研讨的起点,因为本来我们就是那么优秀的。我觉得这次论坛同时又和 CCTV 的比赛形成了一个非常鲜明的对比,而这种对比有一个让我们非常骄傲的,就是我们走过的路已经非常的华丽多姿了,包括我们现在舞蹈比赛里面,包括街舞,包括国标舞,所有的舞种都包含在中间,然后出现这么多漂亮的演员,这么多美好的演员,也有很多很好的作品,然后牵动着全国人民的心。还有各种评论家也在那里评说,这个评说我觉得也非常有文学性,非常有戏剧性,我确实感觉到在评说当中有关于舞蹈本身的东西,但是我多么希望听到更多能够分析的,归纳的,或者点评的,或者说是审美上的,能够给全国人民更多的引导。我们自己的舞蹈的语境

怎么去解读它呢？怎么让全国人民都能够看得更明白一点呢？所以我觉得作为舞蹈学院来说我们现在从表演，从练习到舞台的创作，开始要说一些东西，所谓能说出来的就是说因为你有了思想，你除了你感悟到的东西以外，你从感悟到的已经提升到语意上面，能够进行分析归纳和总结。我觉得这次的论坛不在于作品本身怎么样，最宝贵的是每一个舞者和编导在这儿发言的时候，他们在这个过程里面反思的问题，反省的问题和感受到的问题，就是对艺术本身的认知上，对自己的认知上都有了一个很大的震荡。我觉得这个震荡就是一个文化的冲击，它本身就是不同文化背景的人在一起，不国度的人在一起，那是非常正常。现在很多舞者提出来那些问题，包括对一些我们现在在创作上，在现代舞的创作方法上为什么会出现有些编舞不像我们的编导必须是身体力行，然后一招一式地教给学生，学生必须一招一式地学下来，这也是我们北京舞院长期以来的教育，所以在我们中国舞蹈里面出现那种精致，那种精雕细刻，那种精致到了就是每个学生出来你简直不知道他是姓甚名谁，看到的都是那么样的精致的一批产品，这个产品出来的都是被精雕细刻，被很多的雕刻家们做了，按照他自己的主观愿望，他的审美去进行雕琢。在传承中国的一些文化上，或者说我们传承一些民族民间舞蹈的风格上，我们确实有的时候是需要非常精细地去继承的，因为它的任务是继承，比如说民间舞，如果你的形式感上出了差错，你的风格无法保存，所以我觉得这种精雕细刻在教育的某些方面是非常需要的，因为你必须去传承那个本民族的东西。但是在创作上，我现在说的是创造，是发展，在这个时候我觉得非常重要是需要重新来认识，舞者不是复制品，他必须是一个人，是一个生命，他有思想，有才华，他有很多的潜在的创造力，但是他需要被别人启发，激活，使他的潜质能够得到很好的张扬，使他的艺术生命力能够一直更加长久，更加永远地保持艺术的青春。什么叫艺术的青春？就是他不断有创作，不断发现，这个舞蹈艺术可以提供你整个人生多么大的时间、空间，你可以去任意翱翔。所以我自己觉得当舞蹈学院走到今天，我们已经登峰造极了，我们对中国文化的继承和演绎已经是真的做了非常大的努力。我觉得舞院是全中国唯一能够谈艺术，就是说唯一能够有这样的一个氛围，大家都在积极地去努力从事艺术的创造，艺术的表

演，我觉得这样的地方不多，可以说因为我们中国这三十年改革开放围绕着以经济建设为中心，所有的艺术团体必须考虑生存，于是任何人必须和商业结合，必须要考虑产品和成本以及受众面。张艺谋是电影导演，包括陈凯歌，都去云南搞那个场景艺术了，到各个风景点去搞旅游文化的艺术创作，因为什么呢？现在很多是商业操作，也只有有钱的商人们可以给你钱去进行更加大视野的制作，所以你必须屈从于艺术本身创作，又屈从于了这个商业的需要，屈从于我们的票房，所以我觉得很珍惜。舞蹈学院是中国的最高的学府，我们有一批最精华的人才，而且我们有这样的一个环境，使得我们先不考虑钱，我们考虑艺术本身，我们去研究艺术最本质的东西，让我们提升我们人的心灵，让我们提升对美的追求。我觉得这个地方能够给予我们这样的一个空间，所以我们要珍惜这点。那么今天我们能够和世界各地的艺术家这么深入地探讨，是在我们的实际的行为当中的，就是说我们，比如说刚刚那个例子非常好，把狐狸和铅笔同时结合，让你用身体做出来，你身体去表现这两个因素，这样的一种思维实际上就是开发了你，就是说为什么从来在我们思维当中，在创造当中我们不会去想到这样的东西，因为我们的思维太固守于一种模式，一种很习惯性的概念，习惯性的模式，我们从小到大被灌输了很多既定的概念和既定的思维模式，脑子里装满了这些，怎么能够有更大的空间去再吸收其他的更加多维的思维呢？所以我就觉得当我们面对不同的东西的时候，当我们面对我们自己不习惯的东西的时候，当我们面对和自己的审美观不一样的东西的时候，我希望我们每个人把心放轻一点，把心里面腾空一点，多拥抱一些不一样的东西，可能就会在其他的影响当中做出一个举一反三，一个知识的迁移，一个重新的连接，重新的一种对应，然后重新地一种的解构、重组，就发现可以创造新的东西，就可以创造新的东西。我觉得我们继承了那么多的文化，不是为了继承而继承，它的目的是什么？我们继承文化的目的是什么？我们继承的目的是为了发展，是为了面对人类更多的需要，面对我们中国人更多的需要，我自己觉得我们必须更多地去环抱这个世界，更多地去和世界互通、互动，我觉得潜在的一种好处是对我们个人，对我们整个教育，对我们的智慧有所提升。从来都是说我们舞者简单头脑，其实我们现在的舞者已经不简单了，

因为我们的文化程度已经不像我们那个时代的,所以我觉得我们舞者非常有智慧,但是需要给大家那种包容的东西。另外我特别想为今天上午那个男老师,就是那个编导说的,我想解释这个,就是在教育上我们其实是两种不同教育体系,我们的教育学生是被动的,老师是主导的,学生是容器,老师是把知识灌输到容器当中,但是在创新教育体系里面,学生是主导的,学生是教育的本身,和教师是一个互相给予的一个很平等的关系。所以比如我是一个中国的编导,我面对国外的学生的时候,我根本不了解他们的背景,那么在这种情况下,我的艺术又要尊重个性,我尊重每个舞者,而且我深信在他们身上有特殊的气味,特殊的品质,特殊的舞蹈的质感,特殊的对待空间的这种概念,于是我就会用很多的题目了解你们,我要了解每一个舞者,使得我才能真正地在我的作品里面把每个人潜在的能量激活出来,发展出来,开发出来,然后通过我们的那个概念来进行。这个很重要的,其实就是说,有时候我们误解这个老师不是编舞者,他不给我们动作,他只是坐那儿编辑我们的动作,这是一个误区,不是说他不会编舞,而是说他不重复自己永远习惯的东西。就像乌坦斯,他根本不想重复自己,我为什么会搞这个偶发性的、机遇性的编舞,这就是因为不想重复过去的那种审美的模式,就是希望更多地发挥每个艺术家个性的东西,然后来进行结构。所以我觉得一个好的编舞者,其实他永远在动态当中,就像我们每个编导都会知道,你那个节目的名字肯定是最后起的,没有说我先起了名字,不可能。你肯定是到最后被逼的,马上要宣传材料要印了,需要提供作品名字和简介,这个时候你才想用什么名字来说明这个更好。其实在创作过程当中编导一直是动态的,流动的,因为他不知道会出现什么,他每天也在跟着学生,跟着舞者不断地在互动当中。所以我觉得我们要理解,就是这是一种非常好的方法,而且是一个不同的教育理念所出现的不同的方法,而且是不同的价值观,因为所有的编舞是非常尊重每个舞者的创造性,所以他才会这样地尊重舞者,而不是说让舞者非要按照他的每一个动态去呈现。当然也可以我有我的作品,我有我的形式,你必须按照我的风格行事,当然可以,也不是说不可以,非常可以,所以说都是可以的,各种方法,可能你将来会创造第三种方式。谢谢。

论坛主持人(许锐):贾安林老师是我们舞蹈学院继续教育学院的副院长,是舞蹈学专业的。

贾安林:对舞蹈学很有感情,所以我从早听到晚,也很关注这个事情。我觉得舞蹈学系几届领导以来,一届和一届都有很大的不同。

昨天看了舞蹈,说实在的,就是这个舞蹈是一个高水平的舞蹈,我的感觉是一个高水平的,但是也没让我充分感受到它具有多么大的创新意义,因为我觉得这是一个研究课题,研究的课题主要是创新,但是我觉得今天的这种形式是非常具有创新意义的。这个对我们舞蹈学来说我觉得是一个创造,只可惜来的人太少了。我觉得来的人太少了不怪许锐,我觉得许锐已经非常有组织能力,把这个活动搞到保利剧院,在舞蹈学是第一次。然后请了那么多外国专家、国内同行,同台演出的都是我们国家的一流的王玫、赵明、赵铁春、张云峰,绝对是一流的舞蹈编导,所以这个规格和档次是非常高的,为此我非常地欣赏。我就说为什么我们来的人那么少,我觉得我们舞蹈学还没有掌握舞蹈界的话语权。当我们掌握了话语权的时候,他们都来了,这就是现实,当我们可以报纸上发表文章,对哪个系、哪个专业进行真正的评论的时候,当我们成为一个价值取向的一个引导者的时候,他们一定都来了,甭管它 CCTV 不 CCTV,所以我们今后要成为引导者,这是我的一个感受,因为我是舞蹈学专业的。

我的第二个感受就是这个活动舞蹈学系的老师直接介入到了这个舞蹈创作过程当中,虽然我没有看整个的过程,今天听你们一讲,我感觉我全经过了,11 天全经过了,舞蹈学系老师阐述得很清楚,编导阐述得很清楚,演员阐述得很清楚,可能比我在那儿看课了解的更多,很有价值,这个非常有价值。我觉得这是一个很大的创新点。舞蹈学系的老师介入实践,我觉得对于培养教师来讲是很有价值的事情,对于培养演员也是很有价值,当然可能我们国内的编导是主题在先,国外的编导是动作探究,可能参加国外组编导的时候,演员创造性可能发挥得更大一点,谁是谁非,谁高谁低,我觉得这不能一概而论,不能说哪个就是高,哪个就是低。就像今天赵明老师说,人家看懂了,他觉得心里忐忑。我不明白为什么看不懂就是好,我还是不明白这一点。就是看懂看不懂决不是一个评判的标准,我是这么看的。也许

你们认为是什么,可能有不同的,这是引发我的思考。刚才杨老师还说希望能有更多的看懂的舞蹈出现,两种不同的观念出现。我也发现了孙锐,他说“我没有学到什么”。然后我又听到了汪子涵说觉得学到了很多很多。从演员角度,这是演员二度创作的心理,我是不是可以进一步探究、探索呢?我的第二个提议是什么呢?辩论会继续下去。以某一个有争论的问题进行辩论,咱们的学生就开始受益了,不要花了那么多钱,完了就完了。关键不在于正确与否,而在于思考,在于提出不同的观点,如果专家说一句话,咱们全都按照专家说的去,我刚才看赵明说,旁边同学都跟着说,好像有一种趋向性的,让人看得懂的都是简单的,好像这种感觉是迎合观众的,我现在发出第二种声音,我是提出质疑,是不是有人说一定要看懂,是不是有第三种声音。这样的话我们舞蹈学系的这些同学们经常参加辩论会,以后我们是思想的引导者。劳心者治人,劳力者治于人。我们应该站在一个更高的高度,当然我们要向编导,向表演者学习。我建议舞蹈学系继续把这个搞下去,而且辩论的时候把各系也请来。今天张萍也来了,有这么好的媒介,同学们可以大胆地写。我祝贺我们这个论坛成功,谢谢大家。

嘉宾:我们今天来探讨现代舞的时候,谈到了一个现代性的问题。我觉得中国社会其实现在正在经历一个前所未有的大转型,这个转型大概是从1840年就开始了,在近现代以来大概有几次大的事件,比如1919年的“五四”运动,1949年新中国成立和1966年“文化大革命”,这几次大的事件都是经济的、政治的和文化的,这几次转型我们会发现相近性,就是我们一直认为西方很进步,但是就某种角度而言我们的确有差距,但是我们是不是也应该想一个问题,就是在这种转型的过程中我们中国要向何处去?中国是从何处来的?中国人是怎么形成的?中国五千年的文化是怎样形成的?也就是说我们是不是应该不断地问自己,中国从哪里来,要到哪里去?这个问题我也希望它是开放性的,我没有答案,问出来跟大家一块儿想。谢谢。

嘉宾:我想说一下埃米琳·克雷德说到的一点,我想参与到大家广大的讨论当中,我想谈一下舞蹈的这种独特性,舞蹈的特点、个体性。一个法国的作

家,他把媒介进行了定义,媒介就是进行一种无形的传播,通过一种无形的形式来进行信息的传播,他说,这些中介者传播元素的意义,传播它本身所携带的一种意义。对我来说这个中介是一种中间的疏通管道,虽然有一些中介使问题变得非常得复杂,我希望我可以把一个中介者介绍到我们的大会当中,希望他能够把我们的会议变得更加得复杂,但是我没有真正的这样做。比如说在编舞者和舞者之间的复杂性,有些时候我们需要实现一种简单化。今天这场活动我需要提醒大家的是,有些时候人们不管你们认为中介的状况如何,这个中介必将是起中间作用的力量。我想今天这些舞者所想的一些东西,也可以让我们的编舞者作为一种工具来进行他们的创作活动,所以我建议凯莉可能更多地起到的一种中介的作用,这与王玫老师比较起来她更是一种中介的作用。当然我们不应该把事情变得那么复杂,我们不能预先地确定一个个人以及一种状况,那是一种起中介传播作用的介质,那么我们如何对此作出反应呢?

论坛主持人(许锐):我们今天的这一组的论坛就到此结束。在结束之前我想说,其实这个项目大家都知道,从我和班老师见面开始谈论这个项目是数年前,后来开始运作这个项目,然后这些编导和学者开始进入是半年前,所以说这是一个像长征一样的过程,也就是在几分钟以后我们可能就要结束这个实践的阶段,当然后面各个学者还有他们的论文交上来,我们会集一个论文集,让我们的思想和思考能够继续下去。可能在这儿即将结束的这一刻,让我感觉到有一点点空,但是就好像刚才稻田奈绪美提到的,这刻空空的,但是意味着我们可以往里装填一些更多的东西,我想在此谢谢大家,谢谢所有的参与者,因为他们确实非常非常辛苦,我们下面还是请班老师说几句话。

论坛主持人(班纳曼):非常感谢许老师,也感谢所有的参与者,因为你们在这一路而来都为我们作出辛勤的努力和贡献,我们来到这里,我们也进行了努力,也进行了讨论。我们对整个作品的创作以及评论都进行了积极的讨论,我们对艺术充满了热情,我们对我们的传统都充满热情,同时对我们现代性的表述充满了热情。我们认为如果世界会成为多

元化,那么我们可能会有更好的前景,我们应该庆祝这种多元性,我们应该将这种多元性转述到另外一个中介,转述到我们方方面面,我们应该不断交流信息,同时我们可以秉承我们的传统。那么在这里面我也特别感谢许锐先生,他确实做出了非常大的努力,他现在比较忙,不管公务、私事都比较忙,我想感谢许锐,感谢所有来宾,感谢所有的学生,感谢大家的光临。

论坛主持人(许锐):最后我想借用一下凯莉排练当中一个特别有意思的现象,因为他们在排练的时候,你们可能不在场,特别好玩,因为凯莉是一个

很活跃的人,她和这帮演员相处得特别好。在练功厅里经常可以听到的一句话,就是我爱你,我也爱你,他们整天就是这样爱来爱去的,那个氛围特别特别好,我想这是一种情感上的交流。这个项目虽然结束了,但是我想,而且今晚以后,有一些外国的学者、编导就会离开北京,包括刚才乌坦斯已经赶到机场去了,但是我想在我们的心里面还有很多联系,会把我们紧紧地连在一起,我希望能够把这种东西继续下去。同样也要谢谢班老师,班老师是一个很中国的外国人,所以说他已经没有身份了。谢谢大家。

(责任编辑:全妍)

Greetings to the Creation Forum of Danscross

Wang Chuanliang

(Chair of Beijing Dance Academy)

Dear experts, scholars and guests,

Hello everyone!

First, I would like to extend warm welcome to everyone for attending this forum!

Dance, an art form with a long history, is an important symbol and carrier for the social progress of human-beings. Dance takes “body” as the carrier to convey human emotions and inherit human civilization.

China is a country with brilliant ancient civilization. When we look at the world history, other countries have also bred splendid ancient civilization in the past. However, most of them did not sustain for a long time. Some ancient civilizations broke up, and others have transferred their focus on culture to other aspects. Only China and the Chinese culture, being both time-honored and young, have been passed down from generation to generation and have secured a solid position in the world. Chinese dance is an important form to express, inherit and promote traditional Chinese culture. It also plays an important part in shaping the ancient civilization and traditional culture worldwide. Chinese dance not only belongs to China, but also belongs to the world.

Of course, tradition has never been a rigid concept. It will change during the process of inheritance, and will be endowed with new connotations and extensions. During the process of inheritance, not only new contents will be added to traditional culture, different cultures will also be absorbed in and integrated with traditional culture. Time-honored traditional culture is not mono-specific, but comprehensive. By absorbing and integrating with different cultural traditions, the inherent traditions will revive by adding new and fresh blood into itself, and thus become more abundant and more influential.

As a common, unique language for all human-beings, dance goes beyond the boundaries of nations, regions and languages, conveys and interprets the tradition of human culture and the footprint of world civilization. In the past, dance broke the limits of characters, as well as the constraints for cultural development, and created delicate art forms for the world. Today, through dance, a “boundless” language, “Danscross” enables dancers and choreographers from both eastern and western countries to communicate to each other, produce brilliant sparks of art, and depict a certain theme with diversified dance works. Thanks to their efforts, we have seen the promotion of culture and the sharing of civilization.

“Danscross” has attracted elite choreographers at home and abroad to focus on innovative research of choreography. Meanwhile, communication has been strengthened between the eastern and the western choreographers. New research techniques have been provided for choreography, and a new field of cooperation has been developed.

I firmly believe that based on such solid foundation, this forum will definitely achieve a great success!

Danscross: A Physical Expression of Reality

Xu Rui

(Department of Dance Studies of Beijing Dance Academy, Beijing 100081)

Dance and reality have always seemed separate. In this highly developed, media-rich age, dance still expresses emotions through bodily movements in a way that transcends modern society. To a certain extent, dance has become progressively isolated and forgotten as modern film technology and special effects are increasingly advanced and widespread. Compare the 3D film *Avatar*, with its highly sophisticated graphics and special effects, with the authentic simplicity of a dancer's physical movements; the difference is huge. As dance is often immersed and hidden within the screenplay, its unique and authentic nature has become ever more difficult for people to realize and understand. It is also difficult for this authentic art form—so often pushed to the sidelines—to be seen clearly for what it really is. The magnificent choreography for the Spring Festival Gala dance was ruined by the so-called special effects technology of the Olympic Games, which turned it into pallid decoration. The boundaries of dance are easily blurred when faced with reality. Dance is not simply the pursuit of a visual result, which is often what is currently expected of it; it is an art form with its own unique value and a way to confront reality.

According to scholars, dancing shamans, one of the ancient practitioners of religious witchcraft, acted as a medium between people and the spirit world establishing a deep and profound connection with invisible gods. Consequently, the ancient Chinese character for 'dance' (舞) and the similar sounding 'no' or 'not to have' (无) are closely linked. The strange and peculiar body movements of the Shaman are often compared to a state of madness where dance movements (舞) inadvertently transcend to the spirit

world; a place without borders (无). From this, we can visualize an ancient "dance without borders" where dance releases immortality, an infinite spirit world from the physical constraints of the body. Dance has, with the passing of time, forgotten its wild and ignorant past, but has continued to express the abundance and magnificence of life. Unfortunately, dance today has been stifled by its immersion in our busy world and so the beckoning of the ancient call—'Do not forget the all-powerful, borderless spirit world,'—has become more poignant than ever. Danscross is not just a memory of the past, but also the continuation and expression of our present existence.

Set in the reality of the modern world, this poetic and idealistic dream has been turned into an international research project designed to allow dance to explore both the limits and the infinite nature of its own creation. This exploration crosses cultures and disciplines to provide a vision without borders. The project has been named 'Danscross.'

The concept for Danscross came from a few vague ideas and a chance encounter with Professor Christopher Bannerman, head of ResCen (Centre for Research into Creation in the Performing Arts) at Middlesex University in the UK, whom I met at an international dance conference in Europe at which he was the host. Having studied the work of Confucius and Laozi, the professor had a remarkable temperament and ideas not usually associated with Westerners, which prompted us to think about the possibilities of a cross-cultural collaboration. Our excitement turned into vague ideas which matured and finally became reality. Several years were spent in discussion and busy preparation, and in 2009, the Beijing Dance Academy

and ResCen finally launched the “Dance without borders” project, which we named using the exciting English expression “Dancross.” We then approached the important task of finding top-class choreographers and well-qualified dance researchers, in China or abroad, to run the project. Adopting the theme of “Dancing in a Shaking World,” the choreographers worked individually, using dancers from the company of the Beijing Dance Academy, to produce the first ever dance concert of its type in the world. The entire creative process was overseen and guided by academics, and a meeting was held for academics, choreographers, dancers and stage designers to examine and discuss the work in detail.

The concept of “crossover” was at the heart of the entire project. We first approached the crossover between research and creation. The first major difference was that academic researchers were involved in overseeing creative development. This included the implementation of a completely new trial using academic theory to put research into practice whilst producing new research findings in the process. Another project crossover was the cross-discipline collaboration of researchers, choreographers, dancers, stage designers and reporters. Culture made up the third crossover. People from different nationalities and cultural backgrounds worked on the research, choreography and stage design, which ensured cross-cultural communication and a comparison of cultural difference.

Working on this project has enabled me to identify several key issues that influence the relationship between dance and reality. At the start, the project was designed to reveal “the reality of dance,” but by the end, I had found yet again that there was still a unique physical response linking “dance and reality.” While dance is an art form, its physical expression is still based on the body rather than imagery or the written word. To some extent, this physical expression of the body is even more pure and real than images and words. “Dancross; Dancing in a Shaking World” includes 8 dance works in which the choreographers

respond in their own way to the subject of realism.

The creator of *Detritus*, Shobana Jeyasingh a London-based dance choreographer born in India, believes that after world upheaval the original order will be destroyed and then rebuilt from the remaining detritus as unfamiliar forms. In these remaining fragments such as a piece of ancient and broken pottery could sit alongside a computer’s CD drive thereby giving us the chance to rebuild; a moment in which to choose to restore or discard. The movements throughout the piece are very strong; there is a heightened tactile sensation in the impact between physical reconstruction and the electronic music which fully embodies the conflict and tension, as if facing a shaken world with a new purpose.

Wang Mei, the creator of “*What a golden Autumn!*” and professor in the choreography department of the Beijing Dance Academy, believes that as modern China has been in a constant state of change, the Chinese have become accustomed to upheaval and face it with stoic acceptance. The dancers rarely stand, but simply cover the stage in subtle movements and adjustments, which are designed to reflect the choreographer’s silent resistance to reality. Perhaps the best response to the theme of “Dancross, Dancing in a Shaking World,” is the complete absence of both dance and movement altogether.

Jonathan Lunn, the creator of *Beijing Man*, is an internationally renowned choreographer from the UK. *Beijing Man* is a very particular piece: the formulation of body language and style is based on several words and phrases which influenced the creative process, which include passages from Yu Cao’s play of the same name written in 1940, and several poems from the 20th century and Tang Dynasty. The dancers used improvised moves to respond to individual Chinese characters, but did not express the complete sense of the passage. As a result, literary meaning was continually constructed and deconstructed, enabling the choreographer to create a new system of physical expression and represent the communication between

the Beijing people as being conveyed through their complex relationships.

Zhao Tiechun, the creator of *Ghost Money* is a professor in the department of Chinese Ethnic and Folk Dance at Beijing Dance Academy. *Ghost Money* contains significant reference to the Han Chinese seed-planting songs of Jiaozhou, and a development of its unique “Ning” rhythm forms the section in which the director interprets the physical expression of life and death. This issue is such a crucial factor in world upheaval, so it is interesting to see how Chinese physical expression has incorporated and interpreted Shakespeare’s famous quote: “To be or not to be, that is the question.”

Zhang Yunfeng, the creator of *The brightest light in the darkest night* is a New Wave Chinese choreographer and teacher in the choreography department at Beijing Dance Academy. This piece of work is based on a specific event. The lead dancer is Yan Liu, a young dancer injured during rehearsals for the Olympic Games, while the other 3 dancers express her inner thoughts. In a personal world of upheaval, an international night of Olympic brightness contrasts with an individual night of darkness, yet light can penetrate even the darkest night as Yan Liu’s inner world faces reality from a completely new perspective. At the end of the performance Yan Liu and the other 3 dancers quietly stare into the distance to a background of fireworks, while their dance expresses a future longing and spiritual power.

John Utans, the creator of *Watermark* and a senior lecturer at the Hong Kong Academy for Performing Arts, is an Australian choreographer, performer, installation artist and teacher. His work sets up a structure to support what is a largely improvised performance full of uncertainty where every performance is different. Dancers have a great amount of freedom to develop their own movements and language, thus creating a completely new relationship between the dancers on stage and presenting a subtle reflection of reality. This is what the choreographer describes as the water level on the bank of a river; a

level that may change unpredictably but which is still underpinned by a sense of certainty.

Zhao Ming, the creator of “To trust or not to trust,” is a top choreographer in China and artistic director of the Beijing Military Station “Comrades-in-Arms” Song and Dance Troupe.

While the global swine flu epidemic, which broke out during creative production, became the choreographer’s contemporary theme, the work is more about the relationships between characters in a shaking world. The changing physical space between the dancers as they combine and separate expresses suspicion and terror. Their movements and interaction reveal the reality of human relationships in an unstable world and ask, “Who really has swine flu: is it you, him or me?” The more pertinent question is whether it is the epidemic or the resulting mutual suspicion that is the more horrific.

Kerry Nicholls, the creator of *Cleave*, is a top UK choreographer with vast experience in education, creation and performance. The English name is translated as *Cleave*, a word which originates from Latin and has two contrasting definitions: “to split” and “to combine.” This concept of separation occurring before misfortune and reformation afterwards is also found in Chinese philosophy. The dance has a strong sense of movement, including the interaction and development of individual, duet, triplet and group sequences. Once the group has separated, the dancers help each other to reform. The work fully reflects its name using strong dance moves to explore the relationship between the two contrasting meanings.

It is evident that as dance relies on the human body, it reflects reality in completely unique ways. However, in modern times when reality is so often ignored, dance still provides a new perspective that contrasts with those presented in other media. So, our cultural institutions, including the Ministry of Culture, set criteria for national dance competitions to give new work an edge. The theme for this competition, for example, encourages dance creations to focus on the issue of reality. I think the lack of realism in

contemporary dance is a real problem because when modern work ignores realism it becomes the symbol of an art form that does not face reality; a form we have come to criticize. To put it another way, dance has lost the opportunity to take advantage of and utilize the power of realism, and has become the decorative fodder of evening television; devoid of a critical edge or the power to praise. Yet from Danscross, we see that when an outlet and an approach are provided, choreographers will naturally and inadvertently focus on, and produce work that physically expresses, reality. When dance explores reality, many interesting and profound issues (for example, the relationship between physical expression and cultural identity) will appear on stage in striking visual form.

Evidently, there is a unique physical expression linking dance and reality, but before exploring this we must first more fully understand the reality of dance itself. If we slightly alter the concept of “reality and dance” by replacing “and” with “of”, we end up with the issue that needs to be directly addressed. Dance often becomes inextricably caught up in its own reality. The involvement of the dancer Yan Liu in the “The brightest light in the darkest night”, for example, was a natural choice because her personal experience was so relevant to the themes of “Dancing in a Shaking World”. While Yan Liu took her role in the dance both seriously and bravely, the media interpreted it in a completely different way. “Yan Liu returns to the stage” was the irrepressible story covered by the media. Another example is the CCTV dance

competition that was held at exactly the same time as Danscross. After a comparison of the work in both performances, the significant differences were easy to identify: the dance presented in the CCTV programme encapsulated the current status of modern dance as a form of commercial and competitive entertainment. This large media-driven dance contest brought welcome benefits and attention to the dancing establishment but also highlighted its increasing reliance on the modern media.

Therefore, I believe that perhaps in the reality of today’s society we need to not only consider the issues of art and reality, which could easily result in a dualistic approach, but to further focus on the intrinsic reality of art and dance itself. The issues mentioned above demonstrate that dance has been unwittingly stifled. More critical voices are needed to ensure the dance establishment is able to think for itself. The real power of art and dance can only be released when the constraints of such a reality are consciously destroyed. How can the relationship between “dance and reality” be addressed if we are unable to escape from the “reality of dance?”

Speech is better than thought, but action is even better than words. The final outcome of Danscross has exceeded our expectations and shown that dance retains the power to reflect reality and that such expression still has great value. I believe that when facing harsh realities, the dancing establishment needs to show not only bravery, but also wisdom; and not only idealism, but also solutions.

Reflecting on Danscross 2009 : Dancing in a Shaking World

Christopher Bannerman

(Center for Research of Middlesex University, UK)

In May 2009 I wrote on the ResCen website of my relief as we finally arrived at the moment that Danscross got underway in the grounded space of the studio. My relief stemmed largely from the fact that this was the largest, most challenging and most complex project I had ever undertaken; but also, it had taken years, months, weeks and days to reach the point of departure that the beginning of a rehearsal process represents. I welcomed the moment that the ‘made-fleshness’ of the studio was activated in our navigation of the familiar and the unfamiliar.

My co-conceiver, curator and director Xu Rui has written about the inception of the project and our early discussions in Lausanne, but the journey from those early discussions to the reality of the first rehearsal was long and winding. This is not surprising-we were undertaking what we were told was the first practice as research project in dance in China; and attempting to present on stage, in a professional venue, the results of an explicitly research-driven project. In addition we wanted to demonstrate that dance can be socially relevant and can provide a transformative vehicle, altering how we see the world around us. This led us to select a theme that would direct attention towards the ‘real world’ of unpredictability, disruption and instability. By working together we hoped to demonstrate our awareness that the key challenges facing us today are unconfined by national boundaries; the pervasiveness of climate change, financial instability, natural disaster and viral infections are all part of a wider global context. Our focus, however, was on the working environment of choreographers and dancers, on the creative practices of artists-we speculated that in the work of artists we could discern

glimpses of this wider, emerging reality allowing the observers therefore, to examine the particular to see the panoramic.

The research imperative combined with the aspiration for social relevance would be unusual drivers for a large-scale performance in the UK, and in China it was unprecedented. Unsurprisingly for such an ambitious project there were hurdles that needed to be overcome, but most were not conceptual or philosophical. Rather they arose from the practicalities; the need to negotiate a series of rehearsal periods, bringing together Chinese and international choreographers and academics, interpreters knowledgeable about dance and the BDA Dance Company, and to navigate through the timetables of one of the largest and busiest dance conservatoires in the world. These are the realities of engaging in practice as research and the realities of dance itself, which engages with both the physical and metaphysical, sometime virtually simultaneously.

We devised questions to guide the development and design of the project and throughout each creative period we revisited the questions to examine whether or not we had adhered to the principles that emerged from the research imperatives. Our first broad question, as noted above, was: is it possible to present, in a large-scale professional venue in Beijing, the results of an international research-driven project that envisages dance as a socially relevant art form? From this starting point came further sub-questions. For the dancers the key questions were: is it possible for dancers trained primarily in Chinese Folk Dance (CFD) and Chinese Classical Dance (CCD) to adapt to the working methods and requirements of western contemporary

dance choreographers; and, is it possible for the dancers to adapt to known Chinese choreographers who were attempting to find a new creative dance language from the sources of CFD and CCD? These questions were also relevant for the Western and Chinese choreographers respectively, but all choreographers were also working to a set of constraints that we called 'the box', a set of requirements designed to test Stravinsky's proposition that through the imposition of rules the artist finds freedom. The choreographers were asked to: create a dance with up to six dancers from the Beijing Dance Academy Company whose training was primarily in CFD and CCD, to complete their creative process in twelve days while being observed by Chinese and international academics, to use a maximum performance time of ten minutes and to address the theme *Dancing in a shaking world*.

The significance of the presence of the academics should not be underestimated as were told that this was the first time in China that they had entered the studio as part of a research project—a point noted by one Chinese choreographer Wang Mei. The academics were from a range of international institutions, from the BDA and from the China National Academy of Arts (CNAA). They were asked to be present in a potentially catalytic, creative working space to observe the art-making process, and to observe themselves, asking periodically the question: how should I be present, from what standpoint should I observe this process? We speculated that the academics and possibly the dancers would gravitate towards comparisons based on the East-West distinction and we wondered whether this would be validated by the project—or be disrupted as distinctions arose based on other 'active ingredients' in the cocktail of contingencies. For example two artists, who might not share the same national or cultural background, might share a predisposition for a fluidity of movement, so their work as artists might unite them in ways particular to the art form. Or as Janet O'Shea noted, the cultural differences arising from the context of large-scale national organisations versus small-scale independent

dance companies also represent a significant factor that potentially cuts across national boundaries.

It is undoubtedly true however, that the awareness of 'the other' in terms of the East-West exchange, was an ongoing theme. This was of particular interest to me and I began to realise that this stemmed in part from my personal history which involved a preoccupation with Chinese philosophers such as Zhuangzi, Laozi and Confucius, as Xu Rui has already revealed. The recognition of my 'orientation towards the orient' became more visible to me throughout Danscross and brought into sharp focus a concern for the nature of what might be called the national, or cultural narratives of China and the West and how they have formed our views of each other and the world at large. I welcomed the fact that the simplicity of the polar duality of East-West was disrupted by the presence of a Japanese academic, Naomi Inata. Her perspective was shaped, she said, by the Japanese experience of centuries of Chinese influence, followed by more recent decades of Western influence. The Chinese context however, offered further complexities as the Chinese view themselves as both an ancient, potent and generative civilization and simultaneously as an emerging, developing country—a perspective unfamiliar to Westerners and Japanese alike. In addition, the academics of the BDA were forthright about the clear influence on Chinese dance of Russian advisors who, in post-revolutionary China, advised on the development of dance training. This has been matched in recent years by the influence of the West which has increased markedly since the Deng Xiao Ping market reforms began over thirty years ago. There was in Danscross, therefore, a tangle of influences and contingencies in play.

The effect of being in a dance institution and present in dance studios was a levelling one, as the routines of training, warming-up and rehearsing were familiar to all academics even if some of the content was specific to the context. The evolution of the relationships between artistic practice and research in the West, and recent reconsiderations of ethnographic

approaches, meant that we were able to adopt models and methodologies appropriate for the context. This enabled academics such as Emilyn Claid to comment directly on the creative processes, bringing Western theoretical and practical expertise and knowledge to the Chinese context and, through the blog, presenting the processes of academic observation with a palpable sense of immediacy.

There was however, one marked difference in perspective between the Chinese and international academics that became increasingly significant to me. I became aware that for the Chinese academics the questions of how their dance culture intersected with a wider political landscape, and how it had been framed by their political and cultural history, were live and explicit questions. This was to be expected given the recent history of China, although the current interest in the past classical history of China, dubbed in the press the 'Chinese Renaissance', was a surprise to me. This awareness of national narrative was matched by Naomi Inata's sense of the Japanese perspective as noted previously, but for the Western, English-speaking academics, including myself, the recognition of our national and/or cultural narratives seemed absent, or at least was not so easily formulated or articulated. I began to see this as an absence of self-knowledge-a potential barrier to communication as the inability to understand and articulate 'our own' national and cultural narrative(s) might deprive us of an appropriate framework or reference point necessary to enable the location or formulation of a debate, and limit the self-awareness necessary for the truly reflexive researcher. Arguably, we cannot fully understand our motives and judgements until we have some sense of how we have shaped and been shaped by historical political and cultural forces, a point made in 1933 by Chinese scholar Hu Shih in a lecture series given at the University of Chicago, in which he also noted that it is contact with 'strange civilisations' that allows us to re-examine and re-evaluate our own.

I hasten to add however, that this lack of a formulated and articulated narrative was a not a feature

particular to those international academics present during Danscross, in fact they were the exceptions to the general state of the Western sense of self, and academics such as Paul Rae and Katherine Mezur referred to such narratives explicitly. But more widely, I began to feel that while we in the West are engaged in multi-culturalism and debates about multi-culturalism, our own sense of culture, as it intersects with our national and cultural narratives is generally noticeable by its absence, except as a characterisation as a generalised dominating Euro-centricity. Of course, *Danscross* involved my presence in China for many months over a three-year period and this, as well as my own personal interest in Chinese philosophers such as Zhuangzi and Confucius, may have predisposed me to a sense of unreconciled narrative. In fact, I had been introduced to Chinese history and philosophy from my father who had a strong interest in Chinese philosophy, which included Confucian notions of filial piety of course.

This led to some introspection and a recollection that it had been a shock to me that my school studies in history contained virtually no mention of China, the civilisation that my father had taught me was so profound and sophisticated. *Danscross* gave fresh impetus to this reconsideration of my past and reinforced a reflexive journey which is still ongoing, stimulating a consideration of the ways in which I, and English-speaking westerners (belonging to what is sometimes called the Anglosphere), have been shaped by the national and cultural forces inherent to our context. Specific examples of overt national references in dance do not readily spring to mind. Of course there is Balanchine's *Stars and Stripes* and Martha Graham's *Frontier*, but the British context does not offer such unequivocally national exemplars. This may be evidence of my personal lack of awareness, or a product of a dominant globalised culture; that we implicitly believe that we have outgrown national narratives; that we are developed and postmodern and 'universal'. This does not provide a coherent account that might be termed a narrative in the conventional

sense, although arguably the international nature of the choreographers presenting work in the UK with Arts Council support may be a kind of narrative-referencing cultural diversity and the UK as a central meeting point for artistic excellence and innovation. It may be that we in the West implicitly believe that we have outgrown national narratives; that we are developed and modern, or should I say postmodern and postnational. There is however, a more general national narrative, which is in fact a recurring overarching theme that proposes to put the 'great' back into Britain, most recently articulated by David Cameron in 2011, as noted by the international press including the China Daily.

In China, by contrast, the sense of narrative seems much more pronounced, in part due to the debates about nationhood intrinsic to the events of the early 20th Century, followed by the 1949 revolution, followed in turn by subsequent iterations often explicitly set out in periodic five year plans. In addition, we must not underestimate the impact of the widely accepted view that China is (re)assuming a prominent world role, and this too stimulates the need for, and development of such narratives. The impact of this on dance in China was evident when one scholar from the CNAA asked about Danscross: where is the Chinese dancing body? A dancer during Danscross had said 'we are making modern bodies' and here perhaps lies a key issue: respect for traditional 'Chinese' cultural values and identities, versus modernisation. More than a decade ago in India I had debated with Jayachandran Palazhy, Director of Attakkalari Centre for Movement Arts, whether 'modernisation is Westernisation' and, although we reached no conclusive resolution, nonetheless the question raises issues relevant to Danscross and our exchanges with the BDA dancers. Of course China is itself diverse and the BDA demonstrates that diversity with the range of dance styles included in the curriculum. But it is logical to debate tradition and development in times of such profound change. I, and perhaps everyone involved in Danscross would wish to preserve traditional dance knowledge as part of a rich cultural life. However, as I

wrote in Shobana Jeyasingh's recent ResCen webposting *Home meets Home*, arguably the strength of a culture is not derived from its ability to maintain a frozen and unchanging tradition, rather it is demonstrated by a culture's ability to engage, absorb and adapt to the society with which it is in dialogue. And Xu Rui and I believed that dance should be an important way for a society to understand a world that was (and still is) in a period of rapid change, a world that is 'shaking'.

Perhaps the word modernisation is inappropriate in the context of the arts, and perhaps in other spheres as well-it implies a particular pathway for development and that implies that the 'developed world' is the model for the 'developing world'. I also noted on the ResCen website that the association of 'modern' with 'dance' is potentially confusing due to our history of 'modern dance' which, as Sally Banes has reminded us, is not the same as 'modernism' in dance-an art movement whose features, such as foregrounding the materials of the medium, are most clearly seen in what we call postmodern dance. So issues of the modern, modernisation and modernity are implicated with ideas of linear progression and limit ideas of multiple possibilities, multiple modernities. Perhaps it is more productive to think about the 'cosmopolitan' which infers a condition less implicated in models of linear development. Indeed the history of China reveals rich periods of cosmopolitanism including the Tang Dynasty which is often cited as a peak of Chinese culture, demonstrating that wonderfully rich artistic attainment can accompany vibrant exchanges between nations and cultures. Cosmopolitan culture was an intermittent feature of Chinese history, but it was strongly evident in numerous dynasties and often involved east-west exchanges. The Silk Road and the vibrant trade by sea are well known in China, as is the history of exchange that periodically stimulated Chinese developments. And here lies the nub of the issue for me-it was not only by chance that my school's history texts neglected to acknowledge the contributions of China to world culture and knowledge.

Recent scholarship, particularly by G. K. Bhabra, has revealed that this omission resulted from western re-constructions of historical narratives, designed to bolster the importance of Europe and to promote the view that the West invented the modern world from the Renaissance, to the Enlightenment, right up to the present day. Even the British Arts and Humanities Research Council (AHRC) until recently presented a periodisation chart of history that managed to exclude China and India completely-omissions that surprised and dismayed me. Ironically, it was AHRC funded research which detailed the ways in which the West and East had been inextricably linked and the ways in which the East, and China specifically, contributed to the development of modern Europe. The printing press and paper introduced from China were essential to the European Renaissance; the impact of introduction of the compass and gunpowder to Europe altered world history fundamentally. Is this relevant to Danscross? Yes, I believe that it is, because our sense of distance and difference stems not from a history of separateness, but rather from a reconstructed history that encouraged a sense of European superiority and which arguably led ultimately to European colonialism and a culture of opportunistic asset grabbing as opposed to the development of more productive exchanges and relationships.

Arguably the power of the narrative of Western dominance, and its impact on the relationship between China and the West is such that the gap in understanding that was created artificially has been consummated in a narrative-made-reality. My sense is that both Chinese and Western participants in Danscross felt some distance of separation between them in understanding, in art making and in world-view. But whatever the past and its reconstructions, we are now where we are-in a place and a time that demands that the relationship needs to be reconsidered and reshaped. The past ruptures and conflicts now need to be mitigated and hopefully resolved. For Westerners this will entail the intellectual courage to reimagine the past, acknowledging the debt to others,

and therefore developing a new understanding of the present.

This may also be true more generally of cosmopolitanism-the flowering of the intellectual and cultural life which is a feature of many cosmopolitan societies, and the benefits of cross-fertilisation and hybridity, are dependent on the right kinds of relationships between the cultures. The confidence of the Tang Dynasty and its eagerness to engage with others led to a richness of thought and culture that is celebrated in China today. This, coupled with Western recognition that the global tectonic plates of economic power are shifting towards Asia, will hopefully allow our relationship to be renewed and lead to a shared creative renaissance of cultural and intellectual achievement. Hegemonic relationships of dominance arguably stifle the exchange necessary for the spontaneity of creative engagement. The openness of Tang dynasty China to new influences occurred through cultural confidence, not through cultural dominance, and the same may be true of contemporary China, and hopefully of the West. Knowing something of this history leads me to believe that it was very important that Danscross took place in China, and with the support of a major institution such as the Beijing Dance Academy. In this way the process of exchange was taking place on Chinese ground and was grounded in a Chinese institution. Finally, I should note that, while I am now thinking of Danscross as part of a current of change that is significant across a wider scale, I realise that it was only a very small part. But however small, it was (and is) a contribution to the wider realignment-an examination of the particular which just might offer a glimpse of the panoramic-I hope that Danscross contributes to a future of productive creative exchange and allows dance to be seen as an agent for positive development.

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Illustrating the Subject and Pursuing “Pure Movements” ——A Comparison between the Creation Concept of Zhao Tiechun and Jonathan

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In the scientific research project of Dancecross, I tracked the creation process of the last group: Zhao Tiechun, a choreographer from China and Jonathan, a choreographer from British. This is the first time that I have dabbled in the research of creation process. I wish to thank Xu Rui and Christopher Bannerman, the responsible men of the project, for giving me this chance to learn and work.

In observing the whole creation process, I found the creation manners of the two choreographers that I tracked and researched were so different, and in the last performance of the project, the works of Chinese and foreign choreographers obviously fall into two camps in the creation style. This gives me the idea of making a comparative study of the creation process and works of Zhao Tiechun and Jonathan. In this comparison research, I have extracted several important indicators from the creation process as the basic point of investigating the creation manner of the choreographers, which are: 1. the conception extent before creation; 2. the function of actors and choreographers; 3. the source of dance vocabulary; 4. the methods of organizing works; 5. the aesthetic image shown in the works. It is aimed to have a more objective and in-depth grasp of the creation thinking of the two choreographers.

I. The conception extent before creation

The conception extent before creation is the mental preparation of the works by the choreographers before creation. Because the direction is conducted in different ways, the conception methods before creation of the choreographers are also greatly different. For

example, Marius Petipa, the father of Russian classical ballet, provided Tchaikovsky with very detailed and complete recorded music length plan of the *Sleeping Beauty*. It can be seen from this music length plan that the choreography had seen the general appearance of the works in the brain before the rehearsal of the *Sleeping Beauty*. Before rehearsal he had determined the literary contents of the works and the basic appearance of the dance, when rehearsal he would deliver the beforehand choreographed dance segment to the actor, and then modified it, so the choreographed works was basically consistent with the expectance of the director. This is the general approach in creating dance works. This not only applies to Classical ballet, but also applies to early modern dance (the modern dance before Cunningham). Chinese classical dance, folk dance, modern dance basically adopts this creation method in the choreography manner.

Zhao Tiechun also basically adopts the conception procedure of Marius Petipa. When he entered the rehearsal room on the first day, he had selected the music and established the theme of the works. Only in this rehearsal, Zhao Tiechun also made some new attempts, he did not choreograph the dance segment well in advance, and then delivered it to the actor as usual. He let the actors improvise, and then chose some useful dance segments. When he asked the actors to improvise, he gave a few conditions, such as: the four actors are a family; with the vocabulary of Han's dance; expressing the theme of life related with *joss paper*, but he did not find a favorite thing after the actors had improvised for a few times. He eventually choreographed the whole works by himself, only he

choreographed and rehearsed in the rehearsal room. This shows that, although Zhao Tiechun did not choreograph the works in advance, he already had an aesthetic intention in his mind before rehearsal; only when the actors' improvisation meets with this aesthetic intention can it be adopted. Therefore, generally speaking, Zhao Tiechun's manner of conceiving the works is basically the traditional way of Marius Petipa.

When Jonathan entered the rehearsal hall, he could not see the rough appearance of the works in his mind. This is because Jonathan's works is something with a pure form, it does not have any literary theme, and it is not structured according to the literary content, but structures the works according to the inherent relationship of the movements from dance aesthetic. He must lead the movement vocabulary that is needed for the works from the actors through improvisation, and then conceive the structures, scheduling and so on of the works according to these movements. In other words, the conception of the works by the choreographer is formed during the process of guiding the actors in improvising creation of movements.

So Jonathan only took some basic principles and methods of creation into the rehearsal room. For example, "he found some Chinese poems and the lines of Cao Yu's *Peking Man* through the assistant who understands Chinese. He intended to let these actors improvise according to the Chinese words (He guides the actors' movement with English in the UK). For another example: To maintain the dancers' personality, and to have the comparison of solo and group dance. But she also improvised the structure according to the creation of actors; if this segment is good, use it."

Because the movement vocabulary of the works is compiled and created by the actors, what movements can be provided by these actors is unknown, so the creation process of the works is greatly variable and contingent. At the beginning, the works was called as "searching", in the rehearsal process it was found that

the lines of Cao Yu's drama of *Peking Man* could guide the actors' movements better. The prepared poem of *Shengshengman* was not used at all, so naturally there is no reason for the title coming from this poem to exist.

II . The function of actors and choreographers

In this work of *joss paper*, the choreographer of Zhao Tiechun was the creation main body, he assumed the creative work of the entire works; the actors were the implementers of the choreographer's will, they were the performers. He determines the performance content, music and costume of the works, and he choreographed the whole works, including the structure, movement, space scheduling of the works. He also let the actors improvise the dance so as to find movement material for the work; He also discussed the structure of the works with the actors, then the choreographer himself made some expansion and change according to some ideas of the actors. What the actors provide is only a reference for the choreographer, because the choreographer already had a relatively comprehensive works intention in his mind in advance, so only those that are consistent with the choreographer's idea can be adopted. Otherwise the choreographer will have to choreograph by himself. The relationship between Zhao Tiechun and the actors still belongs to that between choreographers and actors in the creation of general dance works.

During the choreographing process of *Peking Man*, the choreographer of Jonathan and the actors assumed completely different functions. It can be said that Jonathan and the actors co-created the works of *Peking Man*. As the choreographer, Jonathan provided the creation principle of the works, he guided the actors to compose the movements through improvisation with some Chinese poems and the lines of Cao Yu's *Peking Man*, but he did not provide any movements by himself; The action language in Jonathan's works entirely came from the composition of the actors, no matter what movements are provided by the actors he

had to use them. The choice is only that only these few movements or this dance segment is used, the choreographer directs the works on the basis of the movements provided by the actors; he decides the music and costume.

The actors' function is to compose the action language and perform the works under the guidance of the choreographer. In other words, the dance movements of *Peking Man* are composed by the actors through improvisation under the direction of the choreographer, so only the actors with both good performing talent and a high ability of composing movements through improvisation can complete the cooperation with Jonathan. So before he came to China, Jonathan was much worried about the composition ability of Chinese actors.

III. The generation process of dance vocabulary

We see that although the way of modern dance was used when Zhao Tiechun directed *joss paper*, but the used movement vocabulary was basically national. He took the main movement of "rolling a small flower" in Jiaozhou Yangko as the theme movement of the works, and made further development and change according to the need of the theme. The unique movement of "twisting, grinding, stretching and toughing" in Jiaozhou Yangko has been the cornerstone of the movement vocabulary in the works. Almost all the dance vocabulary for *Joss Paper* was created by Zhao Tiechun. Because it was created around the literature theme and directed by the choreographer himself, the dance movement showed consistent style characteristics.

In the two weeks of rehearsal time, Jonathan spent more time in finding the movement. He used two ways:

1. The movement was composed according to the text. The actors showed the meaning of each word rather than the overall meaning of a sentence or a poem mainly according to the lines of Cao Yu's drama of *Peking Man*, Xin Qiji's poem of *Rural Area* and other text materials with the movement.

2. "Improvisational choreography". Let each

person write their own dreamland with a four-sentence poem, including the development process and feelings of the dream. Then let the others read it and the dancers perform extemporaneously with movements. When the dancer shows the choreographed movements, he should dance as he is reading the lines. When the actor dances once again, even if he does not read the lines, everyone can know which sentence in the text is shown according to his movements; they are entirely some very concrete movements.

This is much related with the text material chosen by him; this time when he chose the text material, he paid particular attention to the text materials with different images, feelings and rhythms. All the text materials showed concrete plot or things. There are neither abstract philosophical contents nor misty poetry, nor technology materials in the text. In other words, the choreographer selected some lines and poems describing the specific life circumstances, details and things that can be displayed with dance movements as the text materials to guide the movement vocabulary of dance language. So is the improvisational choreography of "dream", the actors' six dreams of "jumping out of the building", "gun", "snake", "eagle", "clothes hanger" are all some specific images. When the dancer shows the choreographed movements, he dances as he is reading the lines. When the actor dances once again, even if he does not read the lines, everyone knows which sentence in the text is shown according to his movements; they are entirely some very concrete movements.

In the absence of the requirement of literary theme, the movements in the works come from the hands of six actors, so the composed movements in *Peking Man* are like hundreds of blooming flowers with radiant splendor. This is greatly different from the usually seen movement composition with strong internal logical relationship that was developed from the motivation with a theme movement.

IV. The methods of organizing works

Zhao Tiechun: The works is structured according

to the theme contents. In the works showing the theme of life, what we have seen is the survival of a family relationship, life nirvana, the relevance of life and death and other intentions. From the works, we can see the images of the (mother, father, son, daughter), the character relationship in the family, details (scattering joss paper) and solemn expression.

Jonathan guided the actors to compose the movements according to the lines of Cao Yu's drama of *Peking Man*, Xin Qiji's poem of *Rural Area* and so on. In the second phase of creating the works, the works was structured on the basis of the movement materials created by the actors. The choreographer started to recombine and integrate the movement materials created by the actors, so that these irrelevant dance movements can be organically integrated together into a works. The choreographer decided which dance segments in the dance materials composed by the actors would be used in duet dance, group dance or climax according to the need. After determining the cohesion of dance sections, the choreographer adjusted the space scheduling, formation changes, and finally tested music.

Let us look at the integration process of duet dance: the choreographer put the dance segments of the selected two actors together, firstly adjusted the relationship between the two people so that there was static and dynamic contrast and the movement exchange between the two men. He also made a correction in the rhythm and space distribution so that the dance does not look like two irrelevant dance segments being performed at the same time, but a finely choreographed duet dance segment.

Interestingly, when these movements were applied to the works by the choreographer, only the movements composed according to each word in these works by the actors were used, the specific meaning that is carried by each word in the poetry or lines cease to exist. It had nothing to do with the literary content that was shown in the poetry or the lines. These movements are a bunch of movements, there is no specific literary content. Jonathan only paid attention to the purely

technical issues such as the overall composition of the work, the stage scheduling, the tension, contrast and rhythm of the action, so that the internal structure of the works looks fine and reasonable. He did not care about each actor's detail movements and expressions.

V. The overall aesthetic image shown in the works

When I went into the rehearsal hall of Zhao Tiechun, I was dazed for a very long time, as Zhao Tiechun was obviously the chairman of the folk dance department, all his previous performances and professional direction was linked with folk dance, and the actors used by him were also majored in the folk dance. However, in the rehearsal room I saw that a modern dance work is being born! I just sat quietly for a long time, observing what would happen next. In the sound of Mozart's music of *High Mass*, I saw the rhythm and basic steps of Jiaozhou Yangko being used; I saw the unique life detail of throwing joss paper in the Chinese concept of life and death; I also saw the family relationship and image in the Chinese concept. In fact, I found there was also deep China flavor in this work, only it was expressed in a different way, the choreographer passed the Chinese civilization in a broader way; he was inheriting the Chinese dance culture. In the past we saw the modern dance choreographers created the works with the Chinese elements, so there came *Bamboo Dream*, *Moon Water*; and so there is "Chinese elements". This time Zhao Tiechun let us see the exploration of the choreographer from the folk dance: The boundary of folk dance is broken in the dance vocabulary, the bearing capacity and expressive force of folk dance vocabulary is excavated, the category of folk dance is surpassed in the subject, a wider world is found. Zhao Tiechun said: "The theme is chosen according to the requirement of the project of" Dancing in the turbulent world. He considered that there were certain restrictions in expressing this theme with folk dance, so he chose modern dance as the expression form of the works. Zhao Tiechun said that he was "trying to break

the boundary of folk dance in the dance vocabulary, excavate the bearing capacity and expressive force of folk dance vocabulary, surpass the category of folk dance in the subject, and find a wider world.” Although there is only the difference of two words between folk dance and modern dance, but a world, a totally different dance world is transcended, to complete such a surpassing requires the courage and ability to break through oneself.

Jonathan tries to find something in every actor that he can dance in his own special way, and retain the actor's personality to the utmost extent. In the integration phase of the works, he did not repair the dance segment composed by the actors themselves too much from the movement. Even in the choice of costume, he also let the actors select those they like in the life. However, the actors of *Peking Man* all graduated from the Department of Chinese classical dance, but in the choreography process of material accumulation, all the actors “hid” the true themselves, and they tried to explain the text content with the popular Chinese modern dance vocabulary. It can be seen from the movement properties that these “Peking Men” said “Chinglish” with much fun.

In sum, Zhao Tiechun's works of *Joss Paper* was structured in the whole works according to the theme within the framework of the creation concept of “illustrating the subject”. The creation process focused on the profundity of the manifested theme and the vivid image. The choreographer was the main body in the creation. The choreographer offered the dance vocabulary of the works and the space framework of the structure. Although it is a modern dance works, it presented the national trend in the aesthetic image.

Jonathan's *Peking Man* pursued the creation concept of “pure dance”, the works was not structured according to the literary contents, but the logical connection between actions; attention was only paid to

the purely technical issues such as the overall composition of the work, the stage scheduling, the tension, contrast and rhythm of the action in the creation process, so that the internal structure of the works looks fine and reasonable. The choreographer was also the main body in the creation process, but the part of movement materials was composed by improvisation of the actors under the guidance of the choreographer; some meaning presented in dance movements themselves was pursued in aesthetics, the expressed contents have abstract characteristics.

Conclusion

In the comparative study of the creation concept of Zhao Tiechun and Jonathan, we find that they have two biggest differences. Firstly, the theme issue of the works. Zhao Tiechun stresses the function of expressing feelings and pursued the vivid characteristic of dancing. We can clearly see the plot, psychological revelation or emotional externalization expressed in the works. We call such works as theme works. Jonathan's work has no literary theme, it no longer cares about the works' function of expressing feelings, and it only pursues some meaning presented in dance movements themselves, there are only the logical connections between actions. The presented content is abstract, fuzzy and uncertain. In the history of modern ballet and modern dance, such works are called as “pure dance” or “pure action” works. Secondly, the choreographer ways of action language are different. Zhao Tiechun was solely responsible for the creation of dance vocabulary in the works of *Joss Paper*. In Jonathan's *Peking Man*, the movement materials were composed by the actors through improvisation under the direction of the choreographer according to Chinese poems and the drama lines. The choreographer ways of movement vocabulary is subject to the qualification of “the first difference”.

A Glimpse of the “Oriental and Occidental” Modern Dance Culture under Globalization ——Case Analysis of “Danscross”

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Abstract: By the case analysis of the choreography in the first stage of the project Danscross, the article interpreted it in the following three aspects; firstly, the interpretations of the meaning of “Modernity” in modern dance by two choreographers; secondly, relationship between dance choreographers, directors and actors of two types of dances; thirdly, one of the significances of “Danscross”; Search “Freedom” from “Limit”.

Key words: Limitation; Cross; Globalization; Modernity

Limit is Endless——Einstein Said So.

My freedom will be so much the greater and more meaningful the more narrowly I limit my field of action and the more I surround myself with obstacles. Whatever diminishes constraint diminishes strength. The more constraints one imposes, the more one frees one's self of the chains that shackle the spirit.

Igor Stravinsky, *Poetics of Music*

One of them is the famous mid-aged Indian-born British-based choreographer Shobana Jeyasingh who experienced multicultural basis of development, while the other is the famous young “academy school” choreographer Zhang Yunfeng (called Zhang in the following part) with good upbringing but a comparatively late bloomer in the field. Their task was to choreograph a dance work under certain limitations respectively. As the scholar observer, my job was to observe, experience and research on their choreographic process with other scholars including Zhang Pin, Paul and Janet. There were different perspectives for me to observe and contemplate, and my thought was always changing in the whole process from the beginning of the project to the end. For example, I was a visionary, trying to fancy the meaning of the limitations to different choreographers and expecting their answers with the creation of a

dance, in the first stage. In the second stage, I became an observer to observe the choreographic process of two choreographers with different age, sex, nationality, professional background, life background and creation conditions to find out how they can get freedom from limitations, an interviewer to explore their understanding of dance and life through chatting with them and a recorder to take down and marshal my thought at moments, and I tried my best to put aside my judgment in order to get objective information. And in the third stage, I became a thinker to contemplate it from many perspectives, such as the difference between “Danscross” and the famous “P2P” held by the Asia-European foundation (in terms of purpose, process and results), what is the “CROSS” or “boundary” during the whole choreographic process? (Especially the relationship between the research process and the choreographic process). Of course, I was more interested in the following three points: first is the relationship between choreographers and dancers, secondly, the influence of the totally different cultural background, professional background and their personal life experience of two choreographers on their choreograph of modern dance, and thirdly how can choreographers share the social responsibility by their artistic creations. Compare to the creation of

choreographers, the researchers pay attention to the “research process” and “research results”. I used to have the perspective of “group analysis” in my researches, which naturally influenced my analysis of the two cases in this project, so I hoped to find something special, or the individuality from the generality. With the globalization of creation environment, perhaps the choreography in the sprout of multicultural ecological China and the mature multicultural ecological Britain itself is a good perspective in the comparative research on oriental and occidental choreography.

I . The interpretations of the meaning of “Modernity” in modern dance by two choreographers

Modernity is the noun for the adjective Modern to stand for its quality, while Modernization emphasis on the realization of the modern spirit. As the yardstick, “modernity” shows the occidental values for it originated from the western world. In terms of its meaning in Chinese, it is the characteristics and the essence of “Modern”. Modernity of art and culture is the modernization of social organization structure, commodity production and circulation system, and the social spirit. Here, the interpretation of modern dance by the two choreographers, one from oriental country, the other from occidental country, is by no means of advanced or not, or modern or not. At the age of globalization, oriental and occidental are also relative terms. The Indian-born British-based Shobana is just a good example, for you can not define her as purely oriental or occidental. So I paid more attention to the understanding of “culture modernity” and “dance modernity” expressed by two choreographers via their choreography, both in spirit and in form. Then we can get rid of the thinking pattern that “all that is modern comes from the occidental countries, while Chinese are always traditional” in the judgment of the modernity of dance.

Firstly, individual value is emphasized in modernity, so it is of vital importance for choreographers

to have independence, open mind and reflective awareness in choreograph of modern dance. Both of them have their unique understanding on dance. I once asked them to use one sentence to summarize their reason for choreographing dances in a conversation with them. Shobana from Britain said, “I choreograph dance for my experience”, while Zhang said that he wanted to express himself by the movement of body for he was not good at verbal communication. From the sentences we can probably find the basis for their unique style. Therefore, my focusing point is the opinion of the two choreographers who have their own unique dance style on the given theme. In other words, their choreography should be “theme first”. Now I can say, their methods for choreography were not influenced by the theme, Dancing in the Shaking World.

Shobana began from the communication with actors, because the best and most effective choreographic method for her is to make changes based on the body movements that the actors are familiar with for her frequent cooperation with dancing groups with different backgrounds from all around the world. She didn't count the “theme” into her choreograph at the very beginning, as a choreographer growing up in the context of globalization she was fancy about the world of movements. The choreograph process was just like answering a complex question in advanced mathematics, she was building some kind of mathematical logics while counting the beats……her requirement of dance rhythm, gravity and quality on dancers are always strict. However, it doesn't mean that she was just interested in “pure movements”. I clearly remember her description of the work during the chatting with her. She named her work “Detritus” in the end, because the shaking world means the break of order, the shaking caused quantitative changes and qualitative changes of unrelated people and things to form new rules and relations. It is true, the world is far from peaceful in recent years, no matter earthquakes, tsunami, flood and plague, or wars, economic crisis and political changes, any corner on earth can become

the focus point of the world in a night. New relations can be built up between people of different race, different belief in a moment. I do not want to find any sociologic or political answers from a single dance work, but the work caused me to ponder on it; she not only built up relations among the movements for dances to explore their potentials but also endowed it with spiritual connotation. She brought the choreography from the technical layer to a more comprehensive system. The immersion of spiritual connotation into the content can not only give us a strong visual impression but also a shock in our mind.

The actors chosen by Zhang are all excellent dancers from the dance group of Beijing Dance Academy. They are familiar with each other so it's easier for them to communicate and Zhang can choreograph the dance according to their body features. Incidentally, Zhang experienced the deepest sorrow last year when his favorite dancer Liu Yan, who is one of the outstanding young terpsichoreans in the field of dancing, got hurt during the preparation for the Olympics. Zhang was deeply moved by the strong will and perseverance of the girl who suffered from the misfortune and persuaded her to dance on the wheelchair. Then Zhang began the choreography of this special work from the originality, image and stage effect, and then discussed with dancers on the design of body movements. He had a comparatively complete frame of the work in the stage for contemplating the spirit of the work and he even got the name for the dance work as "The brightest light in the darkest night". Zhang does not talk much but he is not against dialogue and communication, on the contrary, he is very frank. In the conversation with him, he mentioned the night of the opening ceremony of Beijing Olympics on August 8, 2008, from which I understood the meaning of "the darkest night" and "the brightest light" ... I can feel the strong contrast between the happiness of the whole Chinese for the gorgeous celebration and his personal sadness and loneliness. In fact, I had similar feelings that night, because it is the one year anniversary of the death of my father. I was

deeply moved and influenced by his interpretation of people's inner feeling in his work. Although the steps and processes for the choreography of two choreographers are quite different, there is something in common. In the interpretation of modernity, both of them effectively synthesized artistic layer, social layer and spiritual layer into their works; they not only emphasized on the design of movements but also infused the movements with spirit to improve its cultural creativity and artistic value.

Secondly, the "modernity" works of the two choreographers perfectly combined their feelings of the modern life with the "local characteristics" of their countries. In fact, "modernity" is the spiritual pursuit adapting to the material and institutional environments of the modern society, and it is an aesthetic pursuit of art. In the context of globalization, choreographers should face the reality and show the characteristics of our time in their works.

As an Indian-born British-based choreographer, Shobana received the fundamental education of classical dancing in India when she was young. In the late 1970s, she toured Britain, south Asia and many other places and studied dance of different styles, in which the dancing in Britain had a decisive influence on her understanding of dancing. One important characteristic of the British dancing is the dynamic equilibrium between compatibility and equal, commerce and art, tradition and modern, classical and pioneering. At the same time, different dancing culturing interacted in the multiracial nation of Britain. So many works of Shobana are inspired by the culture conflicts, infiltration and mergence caused by racial migrant, and the unique feature of her dance are influenced by the modern dancing culture in Britain and the world class choreographer William Versace.

Zhang had rich grass root life experience before entering the dancing field in the early 1990s, which is not common among the young choreographers born in the 1970s and 1980s. China did not have the overall modern social environment when modern dancing entered China. The enrichment of Zhang's experience

in the 1990s is in tune of the overall development of modern society in China. He learned the academy school classical dancing system in Beijing Dancing Academy in the 1990s. In terms of choreography, the classical dancing system reconstituted after the founding of PRC have undergone the “modernity evolution” by the influence of modernity, which is the change caused by the “strike” of the modernity mode of western dance and the and “response” to it. His chorographical methods changed from the “movement” itself at the beginning to the “spirit” of the movements, and then to the “image”. From the works created by Zhang, we can find most of his works are closely related to classical dance, so his works are always be classified into the controversial “Chinese classical dance”, but Zhang doesn’t care about it. Quite different from his works in the past, the work this time is absolutely a work of modern dance with modern humanity logic. I can feel a beating heart in the modern society through the “life experience” he interpreted. He was deeply touched by the words at the end of the film Babel—the darkest night, the brightest light. It is the courage and force to brave problems in reality that touched the audience watching the film. The key in the spreading and passing of the “primary modernity” originated in the west to the “secondary modernity” in China is the “consciousness of modernity”. Zhang, who likes movies and the contemporary literature in China and pays attention to the current event and social news, has the “consciousness” of modernity in dance. The consciousness of modernity in the complex space caused by the time and structure difference between western modernity and that in China formed his own style and understanding of dancing, which shows a mature search for modernity based on the native culture.

The multiple dancing cultures in the modern world are constructed by the choreographers from both the oriental countries and occidental countries, and modern dance is a culture created and shared by the contemporary people. Because of the different culture

and habits, the understandings of “modern dance” and “contemporary dance” in China, Europe and America are different. Europeans would like to use contemporary dance to refer to the innovation in dancing, which is in essence the same to the modern dance in broad sense in America, which includes the “modern dance” and “post-modern dance” etc. The meaning of modern dance in China is the same to them, but the contemporary in China emphasizes more on the change on traditional dance brought about by social development, so we needn’t to judge it with the standards of western countries. There is no international standard for the modernity of different nations for the similarity as well as the disparity between them. On the one hand, modernity is closely related to the social progress; on the other hand, there are certain modern ways of thinking in the traditional culture of some society. On the one hand, as a part of modern culture, modern dance is created and shared by the human kind; on the other hand, it is related to a certain nationalities and countries. The real “modernity” roots in specific cultures and shows the emotion of the people in the area, and it includes the proper absorption of local characteristics. Therefore, the modernity of dance in China is not to develop western modernism in China, but to combine the traditional with modernity, the western style and Chinese style to form the modern dance style with Chinese characteristics, and the key in the process is “consciousness”. One thing in common in the two works is that the dancers are all from the younger dancing troupe of Beijing Dancing Academy, and they are all young terpsichoreans with solid foundation of traditional Chinese dance. So I can find the infiltration of characteristics of traditional dance into the “new” artistic style in both Shobana’s and Zhang’s work, in which national characters, modern and native intervened with each other. The modern dance culture in China can not be separated from the globalization, nor can it be only a special case outside the multiple cultures which focuses on the western culture. Not only should the traditional Chinese culture be a part of the

multiple cultures in the world, but also the modern culture in China. The national culture recognition should include not only the traditional Chinese culture but also the modern Chinese culture. It is no doubt that the modernity of Chinese dance will face more chance and challenge in the social development and cultural flourishing of the world.

II . Relationship between dance choreographers, directors and actors of two types of dances

In the dance creation, the relationship between dance choreographers, directors and actors involves important contents of choreography and performance, which is seldom cared about by the researchers in dance circles, and from which I had never thought of interpretation of dance creation from in the past. The soul of opera creation is the choreographer, that of drama creation is the dramatist and director, and that of a dance creation should be the dance choreographer. Generally an excellent dance choreographer plays three “roles” including the designer of dance plot or emotional tendency, action designer and director; all the three are included in the concept of dance choreographer. If a dance choreographer does not have one of the above three characters, he can not become a true dance creator. It is clear that neither the function of “choreographer” nor “director” of a dance choreographer can be neglected at will. The word “choreographer” not only met aphorizes creativity, but also comprises individuality characteristic, aesthetic tendency and personal charm and so on. In the dance creation, there are generally two kinds of dance choreographers, one kind takes the director’s visual angle as the main body, the other takes the actors as the main body. Under the direction of different choreographers, the roles that the actors can play and re-creation initiative are also greatly different. However, in fact, such division is not absolute; sometimes they can not be separated with each other. Perfect artistic image can be created by both the two types of dance choreographers (or creation method),

but to the actors, they have more space for secondary creation in the works with the actors as the main body; they can also learn more professional things. Regardless of Zhang or Shobana, the daily rehearsal process is also the result of communication. The choreographers have made substantial communication with the dancers.

First of all, “the creation of the actors integrated into the choreographer” represented by Zhang: *the brightest light in the darkest night* is the dance creation that takes Zhang’s visual angle as the main body, which is also made specially for Liu Yan. On the one hand, before official rehearsal, he had already had quite definite or concrete intention; therein to, there is not only the inspiration given him by the movie *The Tower of Babel* (also translated as *Babel*), but also the touch given by Liu Yan in reality. However, the creation is not just a rational thought; no design needs too careful thinking. Just as what Zhang himself says: “Scene creation has much relations with the mood at that time”, there are many temporary, dynamic, fluctuant things the creation. On the other hand, Zhang is very familiar with the four actors, even if when he extemporaneously creates on the scene, he also clearly understands that Li Nan has good stature and he can control the center of gravity steady; Wu Weifeng is good at the deduction of the dance psychology; Wang Zihan acts rapidly and achieves appropriate intensity. In the initial rehearsal, he didn’t explain the conception of the work in detail to the three actors, but let them rehearse directly. He started with the movement language so that the actor does not have any durance, several days later; he just started to explain the director’s conception to the actors comprehensively. He hoped that they “elaborate one kind of understanding through action”, and experience “the sense of life” that is borne and transmitted by some action texture, it can be said that the actor’s performance is “the creation of the actors integrated into the choreographer”.

Certainly, even if it is not stated clearly, everybody knows that the three outstanding actors are

only the most important “supporting actors” in this works, the genuine leading actor is Liu Yan, their very familiar good friend, they are not only dance partners and schoolmates, but also have the relationship of choreographer and dancer, elder and younger schoolmates and so on, they have much privities between each other. It can be said that all of them are the most trustful to Liu Yan, they can give Liu Yan sense of security. Therefore I can understand that Liu Yan is together with them during the first official public dance after his injury. After the official rehearsal starts, although Zhang showed the conception of the entire works to Liu Yan, he did not let her participate in the rehearsal directly, but allowed her to stand on the side watching. Zhang said: “Liu Yan needs to dance so much that we must let her do it, although this is very difficult, and the present state of mind is different, we need to be calmer……” There is also a goal in letting Liu Yan watch on the side, and Liu Yan herself also indicated that she had different feeling, “Now I pay attention to whatever I usually has not paid attention to”, “I am deeply moved by the very common action at usual”. After entering the rehearsal, Zhang was recomposing as he is arranging so that it conforms more to Liu Yan’s present body condition. As a result of the bodily limit, Liu Yan was also a little “unnatural” in grasping the breath at beginning, it appeared that “only the expressive force of chest is fine”, but she soon found the method of controlling her gravity center by means of the wheelchair armrest, she also discovered the beauty and strength of “hand dance”.

Almost three or four days later, the embryonic form of entire works already came into being. Moreover, at this time the actors have also understood the basic conception of the works. At this time, the actors caught the sense of role quite easily; they would also create their own roles initiatively, grasp the control over the role, and attempt to interpret the conception narrated by the director with the body language. What is worth mentioning is that Zhang himself is such a very outstanding fugleman that when people watch his

choreographing a dance on the scene, they are might misunderstand him; He must have composed it in advance, and let the dancer study on the scene! As a matter of fact, this is the biggest misunderstanding of him! Zhang is neither an actor-type choreographer (act as an actor in his own works), nor is he an arbitrary choreographer, although he would not like to ask the actors’ “create action”, which he thinks that “is not their own”, it is a little like “the half-cooked rice”; and Zhang is also very good at communication with the actors. He makes Liu Yan overcome the body and mind barrier and dance again in the stage. He can also utilize the actors’ dance expressive force, and inspire the actors’ performance potential. Zhang says that he loves such creation very much, because such works look like his child.

Secondly, “the creation of choreographer integrated into actors” represented by Shobana Detritus is the dance creation with the actors as the main body. The inspiration of the actors to the choreographers is the core of the creation, at the same time the choreographer can also inspire the actors’ creativity. This creation method can be called as “the creation of choreographer integrated into actors”. The creation of Shobana must start from knowing the dancers, more specifically, from selection of actors; there is one step more than Zhang. Both the choreographer and actors need a running-in process, Chinese choreographers are very familiar with actors; but British choreographer only have a short running-in period of 3 to 4 days. If it can be said that Zhang’s creation starts with primary creation, then comparatively speaking, Shobana’s creation starts with the actors’ re-creation. If have not seen it by myself, I can hardly believe that the inspiration of actors can have so great effect on the choreographer! Actors have their own moral character and quality, but they can not often easily realize the things in their own brains and deep souls.

As a choreographer, Shobana respects the actor’s creation individuality and creation mood very much, but she does not narrate the works conception to the

actors, the actors are neither clear about their own roles, nor about what they shall do in the next step. However, she is accomplished in inspiring their action thoughts and mobilizing their imagination so that they can understand themselves, and then break through themselves. She makes the actors firstly believe that they can instruct her choreography and assistant, next do what they like to do. She makes the actors rehearse “nearly madly” again and again, when the actors’ inspiration is surging, she would not interfere; but when she is preliminarily satisfactory to the performance effect, she would make further adjustment in the dynamic, and starts to conceive the presentation on the stage. For the six dancers with Chinese traditional dance background, their style and potential are all stimulated to the utmost limit. In fact, the actors’ psychology is often sensitive and frail on the rehearsal scene, especially when the actors are face with the completely strange creation conception and action principle system. Shobana pays much attention to the actors’ emotion and mood, and creates good creation atmosphere for them. Under her guidance, influence and compulsion, the actors’ performance is full of vitality and creativity. Shobana has released the actors’ nature, so that they are even bolder and open in creation.

For several days, the choreographers were adapting to new actors and bodies, the actors were also adapting to completely different ways of giving force and action thinking modes. They need to adapt to one another no matter in time and in space. Shobana is a person who is good at transferring the body language system of other people, and affiliating his own word style and stress. She can rise to the occasion regardless of her familiar classical Indian dance language system, or any other kind of dance style of different action principle. In these days, the actors’ bodies had changed obviously; the choreographer had also made further communication with the actors. They contained and understood one another; different ideological concepts enriched each other in the presentation of body action. Just as what Zhao Zhibo says: “The

practice process is repetition, repetition will result in changes——qualitative change, the body has changed, the sense of pain has also changed, the feeling has not been overstated, I am enjoying…… I am immersed in consideration…… My thought is in exploration”. The relationship between dancers and the choreographer are manifested very clearly! Shobana changes from the action given by the actors, she is creating, the actors are also creating, and she almost makes no action pattern! She unceasingly attempts possibilities of new actions on the assistant. She inquires, ponders, gives directions and conceives in the notebook PC…… Perhaps, this will also be misunderstood: This creation method is able to show what is “choreography”, or the “choreography” process! However, I don’t think so. This is only another method and means.

III. One of the significances of “Danscross”: Search “Freedom” from “Limit”

There are multiple “limits” in the creation of “danscross”, such as the subject limit, time limit and group matching limit and so on. Actually, there is also abundant “freedom”, the choreographers are completely free from the creation means to the creation process, such as the action motive, subject action, works structure, presentation on the stage, aesthetic characteristic and so on. The difference of two choreographers’ embodiment in the thinking mode, behavior pattern and artistic pattern is fully reflected in the entire process. Zhang’s Chinese group and Shobana’s British group are completely independent; there is almost no communication besides an informal discussion. One week later, both the dance works have taken on their general pictures. Two choreographers are also firmer to their own works. However, after the creation cycle of less than 12 days, the creation achievement is not presented completely, there is only one “dance frame”, light and dress scarcely participate in this stage. The genuine works must wait until it is played in public on the stage of Poly Theater

on November, 2009.

Zhang’s group has advantaged superiority of “geographical convenience and good human relations”, he has selected 4 actors whose can cooperate with him the most tacitly, in which Liu Yan is the core. And he has also chosen the creation theme——“the brightest light in the darkest night”, even there is quite clear macrostructure in the “mental preparation” stage prior to rehearsal. Zhang has selected several sections of music that are relatively independent with different music emotion, and therefore the emotional structure of the works appears naturally. He has also conceived the stage images with considerable sense of movie pictures: On the stage, there is a $4 \times 4 \times 3$ (length, width and height) big square table, main pictures of the dance are composed of body dialog and heart dialog between a female dancer who sits on a wheelchair and three male dancers. What is stressed between the dancers is the psychological drama; there is little direct exchange between bodies. Zhang thought that in the novel “words are freer than bodies”, but he does not think that he himself “excels at language and words”,

therefore he can only obtain freedom from body action, fortunately, “limit is again one macro scale, and the space is more infinite”, the posture change of classical Chinese dance shape is also inexhaustible. In the entire creation, Zhang broke through the limits one by one: Although the originality of the works is derived from a movie, it is specially created for Liu Yan; although Liu Yan is unable to dance with her feet, it cannot neither prevent her faith of dancing, nor can it prevent her pursuit of life; Yes, each of us has already met, is meeting or will meet “the darkest night” in our lives, and “the love of communication and understanding” is “the brightest light” in our heart, this beam of light will exist forever in our heart. I thought that Zhang has build up an “the tower of Babel” (communication platform) at the heart of each audience through this works.

Table 1: Two groups of choreographers create at the same time, moreover the author has no means to follow them up in the whole process, therefore there must be some omissions in the author’s records, which can only serve for reference (Part of the data come from Liu Yan’s blog diary).

Table 1 The process of Zhang Yunfeng’s group

Time	Choreographer:Zhang Yunfeng	Remarks
The first day: May 12, 2009 (Tuesday)	The Choreographer arranges on the scene, demonstrates to other three actors, then adjusts the actors’ action, music later enters. Liu Yan watches on one side. Liu Yan officially participates in the rehearsal, music later enters. This is her “first dance after her injury for nearly ten months”, her innermost feeling is complicated.	The four actors have already been determined before hand. Mu Yv interviews Liu Yan and Mr. Zhang.
The second day: May 13, 2009 (Wednesday)	When the part of the three actors is rehearsing, Liu Yan is watching on one side with her eyes dim with tears. Following is the solo dance of the dancer Li Nan. The Li Nan solo dance part is combined with music. Its action is designed by Wu Weifeng. Liu Yan is watching on one side, as if deep in thought.	Decide to help the actors in disk-carving, give the actors music. Mu Yv interviews Liu Yan and Mr. Zhang for the second time and communicate with Li Nan and so on.

Time	Choreographer:Zhang Yunfeng	Remarks
The third day : May 14, 2009 (Thursday)	Composite music (cello/piano/urheen and so on) : Male pas de trois; solo dance of Li Nan; solo dance of Wu Weifeng; solo dance of Wang Zihan. Liu Yan is watching on one side, drinking coffee…… Quietly “examining her own works” with “her thought flying about”.	The choreography teacher is watching on one side.
The fourth day : May 15, 2009 (Friday)	The actor dances on the stage…… The choreographer is still controlling the music on the left side of the stage; The choreographer tells the actors his overall conception again, the creation process is also his searching process , he unceasing seeks for what he wishes to pursue in this process. In the afternoon, three actors have repeated the first section of dance. Through adjusting the three actors, the choreographer is reorganizing his own thought.	……
The fifth day : May 16, 2009 (Saturday)	Three actors start to dance. The choreographer sits on the floor at the right side of Liu Yan, calmly examining her own work again.	……
The 6th day : May 18, 2009 (Monday)	The basic structure of the work is presented; Pas de trois + Liu Yan; Three sections of male solo dance + Liu Yan; Composite dance and so on.	……
The 7th day : May 19, 2009 (Tuesday)	Composite music. Continuous rehearsal. In the section of dancing together with Wu Weifeng, Liu Yan rides on her “new dance shoes” ——wheelchair, repeats the specialty action in her representative works of <i>Rouge Knot</i> . This is the day after her injury for nearly ten months……	Position design: Liu Yan is on the “medial back” section of the stage. Mu Yv interviews Zhang for the third time.
The 8th day : May 20,2009 (Wednesday)	Composite music. Continuous rehearsal.	……
The 9th day : May 21, 2009 (Thursday)	Composite music. Continuous rehearsal.	The works is overtime.

Time	Choreographer:Zhang Yunfeng	Remarks
The 10th day: May 22, 2009 (Friday)	Composite music. Continuous rehearsal. Pay attention to the action details. The basic creation is completed. Zhang has made the deletion on his own initiative, the time limit of 10 minute has stipulated for the project after all. However, because of music integrity, it is not perhaps impossible for further deletion. I understand Zhang very much.	The last day of the choreography. The works is about 11 min. Also has made preliminary communication with the dress designer, just waiting for consultation with the light teacher.
The 11th day: May 23, 2009 (Saturday)
The 12th day: May 24, 2009 (Sunday)	The rehearsal of 12 days is completed, two choreographers have exchanged their works with each other.

Before Shobana creates the works, she only has a general idea, all are also indefinite, both the subject and structure are produced on the scene. Her creation process is divided into two stages namely “running-in” period (the former 4 days) and “the cross-border creation” stage (the latter six to seven days). To Shobana, Chinese cooperative actors——young male and female dancers from Youth Dance Group of Beijing Dance Academy have the same skin color, the same language, similar dance way, similar mental state…… This itself is a “limit”. Before Shobana saw these actors, she conceived a six-actor-dance, several days later; she has just selected 3 actors and 3 actresses through running-in…… Although the time is short in this stage, the Chinese actors in Shobana’s British group have only learned a little superficial knowledge of the new dance action language system, their action takes on a quite miscellaneous style “like playing bricks”, they can not always completely display “the qualitative sense” of the action, but after all, the road of exchange has already been started up, and the cognition and understanding between each other is precisely established on the basis of such equal exchange. She has many methods to arouse the actors’

action imagination and body adaptiveness, for instance, starting with imitating a section of the ready-made works, she can rapidly understand the actors’ physical quality, as well as the actors’ action imitativeness and body coordination ability; then develop the actors’ imagination based on the image design; after this, she will carefully analyze the motion, change the track and effect of the motion through many manners such as revision, adjustment and cooperation of the strength, speed and cadence of the actors’ body action, and will relate the actions that are independent to each other so as to achieve the effect that is quite appropriate for her; finally the actors are familiar with and completely grasp the movement principle of the new action. It is difficult to hear the difference between the music of Shobana’s works…… The actor must be quite familiar with the action, knowing in the heart where the funky cadence of the dance to be emphasized is.

There are two key words in Shobana’s creation: “journey” and “tension”. “Journey” is a core proposition that she unconsciously displays frequently in the dance as a contemporary English transmigrate, migration, drift, conflict, resistance, renaissance,

foreign region, hometown …… and so on are all the familiar viewpoints in her works. What is worth mentioning is that the woman who looks very delicate contains such a profound and tough “tension”. She does not emphasize the elegance and gentleness of the action, but the antagonism of power very much. Both the tender actresses and refined actors attempt to become “roles” with distinct profiles under her training. She believes that “traditional and beautiful body cannot bring people deep thought”, “body and space are not harmonious, space can bring pressure and oppression feeling to the body, therefore she pursues the feeling of collision and friction in the qualitative sense of action, you can see the powerful kinetic potential generated with the pressure in each

action, therefore, the idea advocated by her can only be embodied by resistance”. She stresses that “detritus” is a neutral concept with neither commendatory meaning nor derogatory sense in the works. Because various reasons of the world “turbulence”, various boundaries are broken, which may bring about language barrier, cultural gulf and bad communication, or language exchange, cultural fusion and harmonious communication? A restructuring state is emphasized more in this works.

Table 2: Two groups of choreographers create at the same time, moreover the author has no means to follow them up in the whole process, therefore there must be some omissions in the author’s records, which can only serve for reference.

Table 2 The process of Shobana Jeyasingh’s group

Time	Choreographer;Shobana Jeyasingh	Remarks
The first day : May 12, 2009 (Tuesday)	Arrived at Beijing in the morning and went into working positions in the afternoon. The Hispanic British assistant started to teach the dancers the movement combinations of flamenco style, classified them into three groups to practise, then changed the action cadence. The assistant chose a section of works again, and let the dancers study one by one.	Shobana started with knowing the dancers and getting acquainted with them. 5 female and 4 male members from Youth Dance Group participated in the selection. However, originally, Shobana wanted to create a six-actor-dance. Mu Yv interviewed Shobana for the first time.
The second day : May 13, 2009 (Wednesday)	Shobana choreographed the relationship between dancers on the basis of the action on the first day. In the morning: Let 6 dancers to create a group of actions with three mixed images, which were respectively: 1. Ancient women combined with modern men 2. Animals (for instance, fox) combined with calligrapher 3. Warriors combined with robot Need neither theatrical design, nor pursue traditional aesthetic feeling. Only needed to abstract the action image.	

Time	Choreographer;Shobana Jeyasingh	Remarks
	<p>After giving these images, let the actors themselves choreograph for 10 minutes, then display one by one; Chose the dancer Huang Dongmei’ s action to modify (Her explosive force of action was comparatively stronger). The sharp strength of the action was strengthened. Other 5 actors conceived the lift action.</p> <p>In the afternoon; Development of the action. The first group of action was 12 beats; The second group of action was 2X 10 beats; The third group of action was 2X8 beats; The fourth group of action was 13 beats; They were connected to become a group of new actions.</p> <p>“Walk” was added into the end of the action created by Zhibo (The stage scheduling scene is enhanced).</p> <p>Every two was grouped into one group. They simultaneously danced the first two sentences and the last two sentences respectively.</p>	<p>3 female and 3 male members from Youth Dance Group were preliminarily chosen for the rehearsal. They were respectively: Zhao Zhibo, Wu Shuai, Guo Jiao, Sun Rui, Wang Lei and Huang Dongmei.</p> <p>In the creation process, Shobana’s assistant played a very vital role, because analysis of all actions must be accomplished with the assistance of the assistant’s practice.</p> <p>As a matter of fact, creation of the entire dance was the work achievement of all actors and choreographers.</p>
The third day: May 14, 2009 (Thursday)	In the morning; Two actors interacted; All joined in to be familiar with the action on the first day.	The choreography teacher was watching on one side.
The fourth day: May 15, 2009 (Friday)	Question time. Analyze and study each action carefully. ……Mainly the action analysis	Shobana determined that was a six-person-dance of 3 men and 3 women. Moreover, the subject was also basically conceived as: Breaking the border. Mu Yv interviewed Shobana for the second time.
The fifth day: May 16, 2009 (Saturday)	Through exchange prior to the rehearsal, it was hoped that the contradiction and question resulted from nation and language may be resolved. …	……
The 6th day: May 18, 2009 (Monday)	The myriads of changes of ABCD four groups of short action sentences constituted the basic structure of the works; 4 men lifted a woman; Male solo dance; Female solo dance; Double male dance; Six-person-dance;…… Double male dance; A man and a woman; Three double dance and so on.	Actors were not yet clear about the overall structure of the works. An actor fell ill and asked for leave. Besides creating manuscript, Shobana had even brought her notebook PC, she was ready to download music from special website and combine music. Mu Yv communicated with related actors.

Time	Choreographer:Shobana Jeyasingh	Remarks
The 7th day: May 19, 2009 (Tuesday)	Composite music and continuous rehearsal, was very rigorous, paid great attention to the action details.
The 8th day: May 20, 2009 (Wednesday)	Composite music and continuous rehearsal, was very rigorous, paid great attention to the action details. ...	Mu Yv interviewed Shobana for the third time. Today she talked to me about her 15-year-old son.
The 9th day: May 21, 2009 (Thursday)	Composite music and continuous rehearsal, was very rigorous, paid great attention to the action details. Shobana showed that it might take another 4—5 minutes to modify the works.
The 10th day: May 22, 2009 (Friday)	Composite music and continuous rehearsal, was very rigorous, paid great attention to the action details. The music was difficult to grasp, the actors were counting the beat while they were dancing.	The last day of the creation. The works of about 5 minutes
The 11th day: May 23, 2009 (Saturday)
The 12th day: May 24, 2009 (Sunday)	The rehearsal of 12 days was completed, two choreographers had exchanged their works with each other.

Table 3 Summary table of the operation process of the first “danscross” group-“limit”

	Shobana Jeyasingh and assistant Avatara Ayuso	Zhang Yunfeng
Subject limit; “Dance in the queasy world”	<i>Detritus</i> a neutral word, with has neither commendatory meaning nor derogatory sense.	Zhang’s works could be understood as pursuit of survival in “crisis”.
Rehearsal time limit; 12 days;	From May 12 to 24	From May 12 to 24
Stage time limit; 10 min;	5min	11 min
Actors limit: Youth Dance Group of Beijing Dance Academy	Cooperation of 6 actors from the Youth Dance Group of Beijing Dance Academy. They were respectively: Zhao Zhibo, Wu Shuai, Guo Jiao, Sun Yue, Wang Lei, Huang Dongmei.	Wu Weifeng, Li Nan, Wang Zihan, Liu Yan

Table 4 Summary table of the operation process of the first “danscross” group-“freedom”

	Shobana Jeyasingh	Zhang Yunfeng
Title of the work	<i>Detritus</i> ; Established in the last stage of creation.	The brightest lights in the darkest night were established before the creation.
Style	Modern dance	Modern dance
Starting points (stimulus or original idea)	“Border” and “cross-border”	“The tower of Babel” is built for Liu Yan
Choreographic device	”Scientist”, The overall structuring form gradually formed and improved in the process. The assistant choreographer revised and demonstrated individual actions. Shobana herself need not be familiar with the actors’ original action principle, but started with the actions of the actors themselves and revised in the aspect of force effect.	“Sculptor”; The overall structuring form formed ahead of the rehearsal and was improved unceasingly in the rehearsal. Shobana demonstrated by herself.
Creation stage	“Running-in”, selecting actors; Shobana gave the method, actors gave the action; Revise and adjust the actors’ actions; Continuous rehearsal	Respectively created for three actors; Meanwhile, also created for Liu Yan; Continuous rehearsal, combining the music , performance on stage.
Type of collaborations (with dancers designer choreographer etc)	“The creation of the choreographies integrated into the actors” represented by Shobana	“The creation of the actors integrated into the choreographies” represented by Zhang
Typical actions Vocabulary origin and transmutation	Flamenco, ballet, contemporary dance, Chinese classical dance, Chinese nationality folk dance and so on.	Classical Chinese dance, modern dance
Typical dynamics	The strength, acutance, and smoothness of the action is emphasized.	Inward action
Use of space	Rich	Rich
Selection of music	Generally was promissory composition, what was emphasized by the music was rhythm.	Edition of music, rhythm and timbre is emphasized.
Others	Shobana paid much attention to the result of the works, namely the integral effect of light and dress. Therefore, we were very regrettable that we had not seen this in the process.	Enjoying process

Conclusion

Through research of this creation process, I fully realize that this is a very meaningful project, it is worth carrying out the case analysis carefully. But the goal is not just case analysis, but obtaining certain enlightenment in the process, thereby surmounting case analysis. Specifically speaking, observation, analysis, consideration and study of this Danscross project does not aim at finding some creation commonness from the two choreographers, or mechanically applying some

existing theory of the comparison between Oriental and Occidental dance to the concrete choreography, but putting forward some questions, hypothesis and queries in the creation process and research process, and attempting to give the solution. Of course, perhaps the answer itself is unimportant, at least, it is not as important as the process itself. The reason why the title of this article is called *a glimpse of the “Oriental and Occidental” modern dance culture under globalization* is an exploration in attempting to surmount the case study.

John Utans' *Water Mark* and Zhao Ming's *Trust or Not*

Jin Hao

(Department of Dance Studies of Beijing Dance Academy, Beijing 100081)

Water mark

director: John Utans

performers: Wu Weifeng, Wang Yabin, Liu Xiao, Wang Shengfeng, Yuan Jia, Chen Chen

Trust or not

director: Zhao Ming (assistant: Liu Ning)

performers: Wang Zihan, Zhao Zhibo, Guo Jiao, Wang Lei, Li Nan, Sun Rui

create time: from 29th, May, 2009 to 4th, June, 2009;
from 29th, June, 2009 to 4th, July, 2009

Section one: John Utans' *Water mark*

Director interview: John Utans holds that, since the theme is uncertainty, the content is not only used to convey a story, but to let actors fully aware of the existence of the uncertainty and instability. Compared with the works with a fixed structure, he prefers the uncertain ones, in which dancer could make free choices and even could change the ending according to his/her own idea. Besides that, the choreography lights also contain an uncertain element. The music also shows randomness in it. Sometimes dancers would be not subject to the control of music, but to push the music forward.

I have not only taken the factor death, but also the audience's acceptance into my consideration during the process of conception. In fact, every director will work out a certain kind of structure naturally or unnaturally, trying to put his intention into it through a kind of combination method like cells. During this process, the dance is so abstract that it

can't be imaged what will happen next, while people becomes a key factor. I am delighted to see the changes happened to each performer.

Comments: For John Utans, it's is a very interesting process during conception, from the performers' warm-up activities like yoga to trying to transform each set of moves and enjoying the various possibilities in the creative activities. Every rehearsal, he must first work out a framework or some ideas, but try to break it then. Sometimes he will divide these ideas into two groups and let them collide and exchange with each other. At first I just felt that the dancer's body was being guided, and the director had a really rich and fine emotional world. Later I found that there contained many ideas of director in these movements, including the ideas about people and things, the ideas about people and time, and people's thought about lives. It also showed the frailty and the sentimental side of human in various degrees.

In this work, it may be the most meaningful scene when the performers of family photo standing on the stage. The dancer standing in the middle continuously called the others' names but left himself alone at last. The other dancers left one after another, only to leave their names to be heard. However, to be heard but not to be seen, always gives us infinite sadness. Director created a scene that only a few people were doing something in a huge space, the loneliness which showed is just the deep feelings and sadness of human nature.

For John Utans, his creative intention is to express oneself through the construction of meaning of their dance. His dance form has a distinctive subjective aesthetic color. In this dance works, we can

find that he has made some timely and appropriate creation to the movements. While retaining the original part of the dance language, he also has developed another part of the dance language at the same time. In fact, the creative process of the dance performances not always follows a strictly logical developing way. It's often a quick thinking showing realized by dancer's imagination and perception. Thus, improvisation is a wonderful dance phenomenon with free, flexible, and changing characteristics, which is highly beneficial for the dancers to enter the most active and creative performance status. Improvisation also can arouse our emotions, so that dancers can go to experience, performance, and create works of art in their own mind with full emotional state. Therefore, in this works the relation between John Utans and dance language becomes the relation between a chooser and something to be chosen. He respected the actor's own creation. He did not intervene too much, but always maintained a dialogic relationship with dancers to dominate whole creation of this dance. This shows that his idea for creation is to seek the most appropriate means to fully express his ideas.

Concerning John Utans' creative style, we can clearly find out his free and flexible creative motivation and creative methods. In fact, at early preparing period of the works, he has worked out a relatively rational vision about the details of the performance. He has implanted the emotional language of the works into his heart, and injected it deeply into the meaning of the works in the subsequent rehearsal process. In other words, he has mobilized their own inner feelings from their experiences, and set their own views about life on the personalized speech. He reflects the real life thinks with a self-respect attitude. Basing on the arbitrary action language and using a way like dance deconstruction as the basis of creative material are indispensable conditions for the innovations and breakthroughs of the work.

I think that a work with a profound ideological is created by releasing the emotional information of the author's life. He puts the body language in each minor

point in an inconspicuous and exquisite way, to make the image of the works been condensed, interweaved and mixed together, and shape the final implication, which has highlighted independent thinking of the director. John Utans is seeking a way define the immediate living state under a unique sense of self-being. He has adapted some his inner confessions in the work through some specific sensible creations. He has grasped the expression level of whole dance language. He composed the dance. At the same time he fully respected the various demands of performers. He has added subtle self-personality experience to each dancer, so that the works presented many different and vigorous individuals. Thus, in this work, he has turned this intimate tone into a psychological change process. His creative style broke through the scope of the meaning of the designed movements. He is more like a guide and a director who liberates the thinking of dancers and helps them pursue harmony.

Section two: Zhao Ming's *Trust or not*

Director interview: Zhao Ming claimed that he felt great pressure when he received the invitation of Danscross. But he actually enjoyed senses of inclusion, relaxation and enjoyment in this work. As a professional director, he knew his differences from John Utans in writing style, and then generated a lot of thought and creative ideas. These two distinct works are to show two different artistic thinking. The theme of Danscross is a shocking world, which brings a lot of changes in values among people, and in which we are also hard to tell who the city's patients are. Here I want to inspire true feeling and mutual trust among people through this work, only in this way we can go further forward.

Comments: Zhao Ming selected a very interesting topic, which also explained his sensitivity to things and interpersonal relationship. The creative thinking of a director comes from or depends on the initiative of thinking and the positive spirit to explore, with features such as extensivity, sensitivity and flexibility. Zhao Ming has added his own imagination and understanding in

this work. He was wondering how to bring the phenomena and forms being concerned by people in contemporary society into the works, and reveal a kind of characteristic being unexpected but rational. Zhao Ming has said that generally he designed the dance without respect to the results, so could use body language freely, even only for some movements near that in real life situation. In this work, his innovation in the language style has distinguished from an established performance mode of normal dance vocabulary. The works is not a simple move of common dance vocabulary, but rather a new combination of dance narrative deformation produced by the external form. So it has broken the shackles of the original stylized dance and gotten new power to convey emotion.

At the beginning of dance, it appeared an uninvited guest wearing a mask. It looks like that a certain infectious disease was coming. The delicate relationship between people was manifested in changes of both physical contacts and the inner feelings. When she finally lost in the group wearing masks being (which metaphors a sign of distrust), she desperately wanted to get rid of the yoke and further gave a compulsive scream. Though it was a short moment, it has inspired the audience to think of the classic works of modern expressionism-Edward Munch's *Howl*. Through an affective tone with strong subjectivity and grief, it has shown the inner panic, fear, panic, manic, and split, which was relatively thrilling. It presented a kind of gloomy air on the stage that modern people who were suspicious of each other but hid themselves, eventually were broken by a silent cry and returned to a calm state. It seems like a person's nightmare. The works only left a free narrative medical records for the wound without thoroughly wash between trust and distrust.

I think that the dance creation must be kept not far away from the changing social aesthetic psychology and habits. So the choreographer must make efforts in three aspects, such as discover-life ability, artistic imagination and expression capacity. The dance can be

finally showed for many factors. It needs to make a unique judgment in many diverse possible explanations. It needs to skillfully integrate the situation with the factors such as fighting, conflict and barriers of movements, by using interspersed movement route and interacting control power between dancers, to eliminate contradiction between movements according to the dramatic development potential. It's to say that performance time is designed to shape a multi-level, multi-path and transactional state on the needs of every character's plot development. Through the transposition of the overall structure, Zhao Ming can freely handle the relationship between the plot and the movements and express his own understanding of interpersonal relationship in contemporary society by a personalized way.

American novelist Fitzgerald said that the highest wisdom was no more than to act in a paradoxical situation. From this perspective, Zhao Ming takes *trust or not* as the creation context, which is expressed through some meaningful contradictions or conflicts. That is, he reflected his own artistic ideas in the works, and added it into his own pursuit of creative dance. He has paid much attention to the development of movement language. By determining one or more movement characteristics and finding out the corresponding language, he gradually adapted them to each other and finally completed the main form of creative composition. In this work, we can find out that his style of editing was not to show the consistent features of some typical actions, but to express his own feelings in a particular period, which have been integrated with his thinking about the culture. It was materialization of his personal unique emotion and refraction to the social, cultural, and life. There are two main reasons. On one hand, he could not be satisfied with current stagnation of original creativity, and he has been tired of traditional dance language. On the other hand, the integration of his current cognition and living experience promoted his inner trapped heart to seek creative way can accurately express his ideas.

In this work, Zhao Ming is likely to open a new path. He intended to break the traditional mode of dance movements. But it does not mean he will give up the dance language. He presents all kinds of confusions of modern people by a unique means of expression such as crisis of confidence. That is, he puts his work in a present progressive aspect, and pursues a kind of expression way with strong modern form. He puts all kinds of strange weird movements, and even together with normal life state, to evoke the audience's attention. However there also occurred some not so good phenomena, such as moves language tending to be thin, trivial actions frequently piling up and so on. Furthermore, in order to give people a new

sense of dance and aesthetic visual stimulation, he has placed too much emphasis on the form factors but neglected the link connotation to the meaning of the work, leading to somewhat unclear result on the works presentation.

At last, Danscross should be positive and open. We need more active and open mind to meet the diversity of dance creativity, and ultimately join into the era of the world dance. So, as living cells of culture, dance only can maintain its vitality by constant pursuit of new ideas and access to artistic vitality by constant innovation. This is my deepest feelings as a researcher, synchronized with the director and the performers in this creation process.

Breaking the Convention and Breaking the Boundary

——An Analysis of the Effect and the Influence of the Cultural Psychological Structure on the Choreography

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Abstract: The choreographers and the dancers constitute the subject of choreography. However, owing to the differences in name, gender, education, social experience of each individual, there are differences in the cultural psychology structure which influence the progress of the creation and the final forms of the works. The objective reality of cultural psychology structure reminds us that the success of choreography requires the active bidirectional communication between choreographers and dancers, the demolition of the suspicions and boundaries between them, and the harmonious operation within the cultural psychological structure.

Key words: cultural psychology structure; harmonious operation; choreography; choreographer; dancer

A dance, before it is accomplished, is potentially an open framework which is going to be enriched by the joint efforts of choreographers and dancers. They are inevitably different in the cognition of a work. As long as this difference exists in the potential framework, it is reasonable. The point is how to improve effectively the final form of a dance with this difference.

Therefore, both choreographers and dancers are of vital importance to the meaning of the work, and the influence of the different culture psychologies of choreographers and dancers on the creation of a work should be discussed in the exploration of the relation between choreographers, dancers and the meaning of works.

I . Cultural psychological structure and choreography

In the process of evolution and civilization, human beings, because of the difference and alteration in such natural and cultural elements as race, nationality, custom and so on, get contrasting cultural psychology structures which, having a direct influence on each individual's mode of thinking and behavior, lead to individual differences.

In choreography there is between choreographers

and dancers a certain mechanism through which they can choose proper angle, dimension and the thinking direction, and thus create an acceptable and expressive style. This mechanism is cultural psychological structure.

Cultural psychological structure can be divided into two types in terms of the quality of its constituents: one is the genetic part, including temperament, biological drive and so on; the other is the cultural part which is acquired by the study and social practices, including knowledge, experience, belief, sense of values and so on. The research of contemporary cultural anthropology indicates that the abovementioned parts, when constructing the mode of behavior and psychological structure of human beings, have an interactive relationship. In particular, the genetic part, acting as the basis of the personality construction, is conspicuous in its constraint of human beings' behavior. Diachronically, among other species, human beings' evolution is extremely slow in contrast to the daily experience; there is almost no distinction in biology; the change in the biological qualities of human's motive, emotion, and cognition is almost indiscernible. But synchronically, the individual difference in a group of people is distinct.

Though this difference and individual characteristics are connected with one's life experience, the inherent genetic type is one of the reasons. The similarities and differences of the genetic elements are obvious, no matter it is between choreographers and dancers, between one choreographer and the other one, or between one dancer (actor) and the other one.

In contrast to the biological part, the diversity and complexity of the cultural elements have an important influence on the shaping of human. All the biological drives of human evolution are constantly and inevitably reshaped and reorganized by culture and custom. Among human's behavior, pure biological behavior without the interference of culture does not exist. Abstractly, "Dance" is a pure biological behavior of body, but concretely what to dance and how to dance show the respective cultural characteristics. Although dances of all countries and areas are unexceptionably derived from a primitive need, culture has changed this need into various forms. The same is true that culture reshapes the manifestations of human's motive, emotion, thinking, cognition and so on. The shaping of human's psychology by culture constitutes the human's cultural psychological structure. Therefore it is reasonable to explain this cultural psychological structure as the internalization of the culture of a certain creature.

Cultural psychological structure is formed in the practice of evolution and civilization. Therefore, a certain cultural psychological structure is based on some practice, that is, the result of "humanized nature"^① as is called by Max. Human's transformation of the nature, on the one hand, humanizes the nature; on the other hand, it humanizes the internal nature of man. This humanization of the internal and external

nature, both as historical sediments and as a reality, determines to a great degree the concrete forms of cultural psychological structure.

Choreography, being the activity of man, is natural under the control and regulation of cultural psychological structure. The former theories on art creation tend to explain the specific states through individual elements such as world view, ideology, class or statuses, education, knowledge, aesthetic tendency and so on. These individual elements have different values in different societies. We should emphasize relation and unity in the study of the mechanism of the art creation. According to this, I think the abovementioned elements cannot function as a kind of exterior, or disorderly, stochastic power. Only when they are integrated into man's cultural psychological structure and thus become an organic part of the whole psychological system, they can play their part positively. Without this system, no separate element is able to form a reception activity. In the choreography, what is directly related to between choreographers and dancers (actors), choreographers and the works, dancers (actors) and the works, dancers (actors) and dancers (actors) is their cultural psychological structures. The creation is an operation of the whole structure rather than some individual elements. It is necessary to give consideration to the direct influence of some element on choreography; but it is only practical when in the whole framework of the cultural psychological structure.

II. Cultural psychological differences in the process of choreography

Choreography, being a special spiritual

① "Humanized nature", a term used by Max in his *Economic and Philosophical Manuscripts* in 1844, is the object world which is created by the essence power of human and is possessed by people in society. The concept of "humanized nature" is related to the thought of alienated labor of Max. He claims that free and conscious activities (labor) are the features of the class of man. They prove the essence of man by creating an object world. But the alienated labor, by taking away the object he creates, alienates man from his class essence. Through the sublation of the alienated labor and the abolishment of the private property, the object world created by the objectification of the essence power of the man becomes completely the humanized nature, and man realizes his class essence. Based on L. Feuerbach's principle of the unification of man and nature, Max overcomes the objectivity of Feuerbach's materialism by introducing the active principle. This term does not appear in his late works any more. But with the spirit of transformation of the object world, it is considered as an important part in Max's theory of practice.

production, puts choreographers and dancers (actors) into a unity in which cultural psychological differences of each individual choreographer and dancer (actor) not only exist inevitably in the process of the creation, but display themselves in different forms on different stages. Choreography is indeed the result of the harmonious movement of the cultural psychological structures of both parts.

The writer has observed two teams of choreography, and by analysis and contrast confirmed that different cultural psychological structures do exist. And this difference helps to get certain integration between the choreographers and dancers (actors) when the work is completed, that is the style of the work.

1 Kerry Nicholls' group: from the international difference to the international harmony.

It is the first time for Kerry to be in Beijing and cooperate with the Chinese dancers. For her, this "Dancecross" is a scarce experience of art creation. The dancers she elects are excellent idols in China's dance circle: Sun Rui (male), Wu Shuai (male), Wu Weifeng (male), Wang Lei (male), Wang Yabin (female), Zhao Zhibo (female). Kerry is experienced and distinguished in the fields of dance teaching, choreography, and performance. She once taught in London Modern dance school and Laban Center, being thought as one of the most excellent teachers of modern dance. She founded her own dance group in 1999 and devoted herself to spreading her own concept of choreography.

It is greatly complicated for this seemingly strong international team to regulate and operate its cultural psychological structures which are both inherent and acquired, some easy to regulate and some hard.

First, there are differences between the cultural psychology of the Chinese and the westerners, among which the most distinct is that different languages between the choreographer and the dancers affect the choreography. The art of dancing is transient. Dancers are expected to act out instantly what the choreographers require them to do. If there is a stage of translation in between, the expected effect is hard to

achieve. On the first day, I, as an onlooker, can feel the invisible wall between the English choreographer and the Chinese dancers, which superficially is the polite tentativeness of both parts. Kerry starts from the fundamental exercises in an attempt to reduce the alienation caused by different languages and cultures. The dancers are graduates from Beijing Dance Academy, excellent both in study and dancing. They play a positive part in the cooperation, making effort to overcome the barrier of communication, and manage to accept her instructions as quickly and effectively as possible. After several days' working together, the language barrier between the choreographer and dancers is gradually eradicated. The atmosphere of cooperation gets stronger. These lead to the accomplishment of the final unification—the work.

Secondly, there are differences in physiology of dance movements, mainly in the different ways of movement of the western dancing and Chinese dancing. Kerry's movements are proper in strength, angle, speed, and texture, showing her solid foundation of ballet and modern dance. She stresses on the division and reorganization of the space, and the clear express of points, lines and surfaces. However, among her six Chinese dancers, five majoring in Chinese classic dance and one in Chinese folk dance, only Sun Rui has an adequate experience in ballet and modern dance. There is obviously a distance between the requirements of the movement and the complete of them. Western dancing pays much attention to the lines, space, gravity, and balance which is quite different from that in Chinese dance. Therefore, there is a clear contrast in the way of exerting force, the process of movement and the timing of pause etc. Different movements can also influence the habitual psychology and mentality in dancing. In addition, different both with the common exercises of Chinese choreographers and the common rehearsals of Chinese dancers, her game-like interactive creation, emphasizing the significance and values of the choreographers and dancers and emancipating the minds of dancers, improves their dancing habits, and

helps to achieve the final unity of the work.

2 Wang Mei's group: From the close relationship between the teacher and the students to dancing together on one stage.

Wang Mei has the home field advantage and enjoys all favorable conditions. For her, this "Dancecross" is a chance of self-improvement. By performing her own work, she breaks the convention that choreographers create the dance and stay behind the stage. As one of the most excellent modern dance choreographers and educators, as well as one of the rare world-renowned Chinese modern dance choreographers, Wang Mei furthers her exploration of the body movements, observes the real life with a pair of shape eyes, and forms her brilliant personal style with female's special point of view and delicate feelings.

If Kerry's work presents the theme of "A shaking World" by the division and reorganization of the space, Wang Mei's work presents it by her understanding and presentation of the real world. Wang Mei chooses the poem *what a cool autumn* of Xin Qiji, a great poet in Song dynasty of China, as the theme, the music of Bach, German classic musician, and the contemporary China society, in order to highlight the distinction between the ancient and the modern, the Chinese and the foreign. One of the members is named Shao Junting with whom she once cooperated; the other three are the graduates majoring in modern dance choreography, whom she has taught for four years.

Thus, the regulation of the cultural psychological structures focuses on the social, cultural and psychological differences between the choreographers and the actors, that is, the different life and stage experience between the choreographers and the dancers. It is related to the right understanding and grasp of what the choreographers want to express. Wang Mei was born in 1950s. Her members were born in 1980s and 1990s. 30 years' gap makes a great difference in social cultural psychology and physiology. They inevitably have differences in their understanding and interpretation of life. In contrast to Kerry's game-

like, illuminating exercises, Wang Mei focuses on discussion and thinking from the opposite's point of view. In this way, the distance between the teacher and the students is cleared up. Sometimes there is even no distinction between choreographers and the dancers, for both have adjusted their cultural psychological structures into this unity.

Furthermore, being a choreographer as well as a dancer, Wang Mei's special identity makes the cultural psychological structure movement more interesting. On the one hand, 30 years' gap endows Wang Mei with the maturity, rich experiences and deep understanding of the life which are unavailable to her dancers; on the other hand, 30 years' gap deprives her body which was as young and health as her dancers. She explains the reason that she is sitting on the stage from the beginning to the end is that her injury prevents her from standing up. Therefore, the complementation of the psychology and physiology of choreographers and dancers is remarkable in this group's cultural psychological structures.

Conclusion

It is pointed in the introduction to art that choreographers and dancers (actors) undertake respectively the first creation and the second creation. But these two kinds of creation exit in two spaces of rehearsals and performance. It affects our understanding of the process of choreography. For a long time, there is a line between choreographers and dancers. Choreographers "create" and "teach" while dancers "study" and "dance". The actual unity between these two kinds of creation is usually ignored. Consequently, it is hard for choreographers and dancers, who stand on the both sides of the line with a culture psychology distance, to inspire the sparks of art. The final unification of the work—the style is affected, for the work belongs not only to the choreographers but also to the dancers.

In cultural communication between china and the west, there should be no arrogance or self-humiliation on neither part, for their theories are equally brilliant.

If there is, that is because of the lack of communication and information. Therefore, constant, positive, and equal conversations and cooperation are needed to break the boundaries of geography and

psychology. It is helpful to establish people's confidence and pride of the national culture, absorb and learn the natural essence of other nations, and thus share together the human culture.

The Construction of Individuality of Chinese Dance

——Rethinking upon “Danscross” Project

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I . Issue of Individuality

The present “Danscross”, participated jointly by Chinese and foreign scholars, professionals, choreographers as well as researchers, is so big a dance exchange program rarely seen in my impression. For the privilege of participating in such a program, people would not only have an opportunity to witness the creative process of domestic and foreign dancers and to understand the dynamic creation and development of domestic and international dances, but more important, to obtain a special and more perspective reference to understand the West, to understand ourselves and to find new issues as well.

Speaking about the West and Chinese, it is actually quite a big general concept. It seems it is still premature for us to discuss dances or dancing cultural identity at a level of cultural pluralism and cultural relativism because cultural identity is a result of comparison, not purely a cultural system of self-determination. Here, it is naturally related to the evolution of a cultural system and the acceptance of transmission. Moreover, such identification would result in differences since it would rely on those limitations of ideological or cultural theories. Considering China’s case, since the late Qing Dynasty, China’s social and cultural situation has been influenced by the West to experience a lot of social unrests, paralleled blending and criticizing, rapidly changing while the understanding of China’s own culture is still in a deep thinking and exploring process, especially dances. In other words, if we must consider something from the cultural point of view,

both differences and disparities should be included. I personally believe that, to some extent, it seems it would be more pressing to consider the modern nature of Chinese dances and more realistic to talk about the construction of Chinese dancing individuality. In this way, cultural differences will be further discussed in respect to a depth of non-superficial level. This is the most profound revelation brought to me by the present program.

Therefore, the present paper doesn’t not view the level of the above-mentioned cultural differences, but observing from the perspective of the individuality two dancing cases of Group-III of the “Unbounded Dancing” program, I participated myself, including records of the observed phenomena, methods and the thought ever after, which can be provided as some specific information as well as a little rational thinking.

II . Participants and Background of Group-III

Group-III is composed of 2 choreographers, Kerry Nichollas, a dancing instructor of Landon Dance Troupe from the United Kingdom and Wang Mei, a well-known choreographer of the Dance Academy of China, 6 actors from the Dance Company of Beijing Dance Academy, 3 students from the Choreography Department of Dance Academy of China and a actor from the Youth Dance Troupe. It is necessary to mention the background of every individual participant as follows.

Kerry Nichollas and 6 actors from the Youth Dance Troupe

Wang Mei and 3 students from the Choreography

Department of Beijing Dance Academy and a actor from the Dance Company of BDA.

This arrangement tallies somehow incompletely with the group project, i. e. , Mrs. Wang Mei basically has not used actors from the Dance Company of BDA (only one) , regardless of any of her individual reason and original intention , such a combination has changed the structure of participation project , namely no foreign choreographers VS Chinese actors or Chinese choreographers VS Chinese actors , but foreign choreographers VS Chinese actors and Chinese choreographer VS Chinese youth choreographers.

This kind of arrangement causes Case-II to be regarded as a collective creation core-based and led by Mrs. Wang Mei. It can also be said that it is not as relatively passive as that presented by cancers of Case-I. All of these has presented us one more dimension of observation and thinking , or one more point of view for the direct comparison in the Chinese system : Kerry ' s actors representing the main dance community raised by the Chinese mainstream dance idea and the new type of dancers and choreographers representing the Western modern dance advocating individuality. Let ' s press down temporarily this topic.

III. Kerry ' s Creation and her touched Individuality

Let ' s have a look at the creation process of *Cliff* brought by the English choreographer , Kerry :

Kerry adopts firstly the training of the dance troupe actors to understand and get familiar with her movement way and style. This is one giant collision process of the concept regarding body and movement for the dance troupe actors as well as a way for Kerry to understand the Chinese actors ' body and her training method fitting them. Having been used to the Chinese classical dance as well as the folk dance movement , the dance troupe dancers need to discard the problem looking into the mirror , need to learn their full realization of points sending strength and center of gravity travel , need to learn how to act simultaneously several body parts , need to pay attention to the energy

flowing of movements and even need to know how to dance outside one ' s own no-safe space and make movements in one ' s body limit. This is the challenge against one ' s body stratification plane and , for the idea stratification plane , the actors also have to challenge their inherent consideration of beauty and ugliness > Besides , there are also , obviously brought by Kerry , new concept of movement esthetics , the esthetics of movement itself , but non-performance role esthetics. This is also a challenge to Chinese dancers who can only dance using their body. It is hoped that they would not only realize the issue of movement style , but also the issue of movement theory. Here , the movement is not presented by performance , but human body. This training process which spent some effort and time has not completed finally to meet Kerry ' s requirements.

Kerry adopts secondly the arranging of different tasks for different actors , developing a process of altogether 20 dance paragraphs by actors themselves , including point-based solo dance , line-based solo dance , using a certain body part to act other parts of the body ; two-body response , three-person game and so on , which is an interactive process having actors involved in the creation process. Here , the quality and characteristics of every individual movement can be fully revealed. This is fundamentally different from the process in which actors simply imitate and convey the movements required by choreographers. Hence , the actors ' individuality thus is retained in the final works. Such a process has revealed some problems and I believe Kerry ' s approach requires a prerequisite for physical training of actors based on some basic requirements , such as improvisation and contact improvisation as well as comprehensive grasp of the basic technology of modern dance correspondingly. Otherwise , such a creative method is not entirely workable. Facing Kerry ' way , our actors do exist some problems , one is that the actor would often show off their body technologies inadvertently , such as how high they can carry and how long they can control their legs , etc. , while conveying no sense of the texture.

Secondly, the actors themselves are lack of training to lead Kerry fail to complete some of her tasks in a good end. For example, as a paragraph on the collective task of the flowing water, Kerry requires six individuals to have ups and downs, a person is lifted high and, when this person is put lower, there must be another person up, our dancers can only rely on accumulation of posture and position to consult each individual position. And clearly, if using the contact improvisation method, this paragraph would be presented with rich visual and dynamic result that is very easy to do. However, Kerry ultimately had to abandon this paragraph.

Kerry adopts thirdly means of making changes and trade-offs to these paragraphs, adjusting in time, space and movement quality according to music to connect into the final work.

Generally speaking, these three basic processes reflect the common practice of Western creativity of contemporary dance and also reflect, since the Cunningham, the open artistic concept related to the fragments of contemporary dance style full of opportunities and chanciness. Kerry assigns tasks to the actors and let them develop their vocabulary while training them so that they could physically and consciously open up themselves and get used to the new dynamic style. She eventually found out her own creative direction from the developed new materials.

There is a rethinking of value judgments on the beauty and ugliness, Kerry said:

For me ugly is good. I don't want you to look in the mirror and making a pretty shape, it is more a sensation, more about the feeling than what it looks like. A lot of my language is distorted, and so quite extreme. Your bodies are trained, and I want to see how far we can take them.

Such creative contemporary dance by open, debris-style and collage approach, reined in style of Kerry's individual movement and music style, shows a vague sense of space. Kerry's extreme movement beyond the personal space presents a difficult balance between the control and out of control, and between

the infinite pressing of movement and rhythm to describe the existing non-immediate containment of the active busy status of human beings, showing the human condition of the post-modern society. Nevertheless, every one of the six individuals also shows a personal way different from each other with the relative independence involved in relationships. Kerry's personal point of view is reflected because of this partnership.

I will sometimes give material, a lot of the time I give tasks for you to find the answers. This is interesting for me as well, as a choreographer; you can push me in another direction as well. So I feel it is a sharing of ideas rather than me leading. We are a company, I am in the company and I am learning from you as well. When I set a task and you are solving it, how you solve it is important to me, the process of how you get to the answer is sometimes more interesting than the answer. Remember! Till I say, this one is in the bin, remember everything. Wayne always says his dancers are his computer software, so you are my memory. I am going to be pushing your brains as well as your bodies. This will feel weird, but go with it.

Kerry's creative approach also involves requirements on actors. One important point is what kind of body and mind cultivation a contemporary dancer should have, not only a physical grasp of technology, but having some creativity, not just a dance machine for the choreographers to use, but, at the same time, reflecting the contribution of one's individual work, one's understanding of movements and open horizons.

All of these have exposed the problems of our actors. It can be said as the shortcomings of our existing dance education, from which we can have a lot of points of view of in-depth reflection.

Apparently, it seems that I'm full of curiosity about Kerry's creative techniques and tools and, in fact, I have found that Kerry's creative process has continually touched individuality she has completed while the Chinese mainstream actors have not yet aware of those issues concerned. Regarding the beauty and

ugliness of dance as well as a variety of dynamic ways, our actors can only accept the existing traditional concepts of dance and have been lack of self-independent thinking and judgments.

Such issues are not seen in Wang Mei's creative case. The concepts of beauty, ugliness and actions of her actors as well as the texture of movements and quality of spirit have been presented in a manner different from the dance troupe actors. Here, you can slightly see that new concepts conflict with the mainstream within the Chinese side.

IV. Wang Mei's Creation Uppercutting the Individuality

Wang Mei and her students have presented an expressive work of which people live in a certain situation, establishing a form of expression in Bach's dense rhythms of swing music. Her dynamic style is different extremely from Kerry's. Kerry's actors are unstoppable fast with a lot of movements in the related work and the movements are huge and diverse. Comparing two cases, Wang Mei's dancers seem to be movements in a static sense of which the overall physical condition—"sitting on the ground" creates an enormous limitation and potential conflict of communication while having the repeated subtle and partial body woven in the music space and rhythm in inner vitality. The surface repetitive static expression presents contrasting to the tremendous inner strength. Such conflict is featured by a group of portraits, a collective state of frustration and depression that has been stiff but anxious people sitting on the floor that has never been up. However, from the shaking of their bodies and knees, a sense of jitter is provided in the indomitable strength of the constant surging, as if the iceberg under the undercurrent, surging forward to raging. This is like a trial of strength, a response to... There are feelings of tragic and sour tears in people's eyes.

Mrs. Wang Mei's method is like planting a seed which is then watched day by day until eventually growing into a tree. It could be seen every day that her

group of people got together to refine every detail defined and every choice of actions which were shot for studying before trying and refining again. This is a development refined little by little and also the result of a collective creation which is created for a specific image in a certain situation of which the characteristics of an individual actor are excluded while the independent entities can not be found in such a work. The individual entities in the work express Wang Mei's concern, a judge and an attitude for the environment beyond the work. In Kerry's work, the quality of six different individuals can be seen, whose movements' texture is completely different while their relationship presents onto the surface, reflected in similar movements rhythm and space concept. It leads people to be reminiscent of post-industrial urban citizens' status and their relationship. Kerry's point of view is thus rendered. Therefore, these two works are simply two portraits of which one is painted with Western status of contemporary society and the relationship of citizens and the other is China's contemporary society featured by the existing condition of citizens and their relationship.

Wang Mei is one of the few truly sober choreographers of modern dance in China. For all mature modern dancers or those still groping, independence and self-awareness are their reasons for individual lives and personal artistic existence. However, really setting up one's own expression and style or reflecting one's own independent manner in art is not capable for every Chinese modern dancer to do. Wang Mei is one who can insist to her own among the few modern dancers. She has been deemed as an important banner in the field of modern dance. How important her role plays in the modern dance circle is not the key point. What is more important is what Wang Mei has furnished to China's modern dance! It is exactly on this point that Wang Mei is manifesting her independent values; a kind of her manner facing directly the real life, firmly holding dissection of the society and the perspective of human nature with her own judgment and dances. Her works have brought

together a kind of intense struggle spirit. Her work is not the introspection-like feeling of awareness, but the violent storm-like resistance. Her unique way of movements and the movement rhythm can impress people to have the above said feelings intensely. Her works frequently use extremely simple materials while implicating extremely formidable energy with fast repetition that she has accumulated and the way for transmitting energy. Her fervor, her breadth of spirit and her sharp nature are all revealed in her works. The most valuable is her manner which is keen throughout the reality. Besides, she can respond since she is faithful throughout to her individual ponder courage and self-confident.

Several young choreographers who joined her in the creation completely have no issues regarding values about beauty and ugliness or about the traditional body way as that appeared in Kerry's case. They pour into completely in a positive creation atmosphere without showing off the technology as well as the routine esthetic limit. That's why we can be able to leave one more dimension to consider the mainstream dancing world that reveals the flaw phenomenon of "the individuality".

Conclusion

Perhaps the westerners always have their formidable rational tradition as well as the rational huge introspection since the Industrial Revolution. The construction of individuality has already become a development result. But, on the one hand, Chinese has had the bearing of several millennium feudal traditions and, on the other, they have been developed and coerced by the globalization, the construction of individuality is still one that needs understanding and waiting of completion. Specifically speaking of the Chinese dancing world:

First of all, China's concept of "the contemporary dance" is different from that of the West. In China, the contemporary dance is a fuzzy formulation and, sometimes in order to compete the need for classification, those that could not be placed

together with ballet, the folk dance, classical dance, GB code dance would be classified as "the contemporary dance" entirely in a category which should not include all those similar ones. Sometimes the contemporary dance refers to the army dance, sometimes refers to the so-called realistic theme dance. In brief, the contemporary dance does not have vanguard's experimental critique spirit which is contained within "the contemporary dance" of the West.

Secondly, The Chinese dancing world is not a system taking creation as the core, but a system taking dance performance as the core. Therefore, it has caused the technical supreme issues.

Finally, as the dance is a kind of art less manifesting the criticalness and independence that art has beard. What it mostly manifests is that art is utilizable to serve politics. Thus, the majority of Chinese professional dancers also stay, in fact, at an ignorant condition, becoming either a dance machine cut precisely by technologies, or either the professional yes-man repeating ideas.

From Kerry's creation, it seems more of my attention is paid to her creation method, i. e., the artistic stratification plane. Mrs. Wang Mei's creation is involved in her independent judgment and her critique spirit, i. e., energetic stratification plane. Actually, both have bumped exactly by different angles to touch the identical issue. Kerry's creation process has touched her completed individuality that Chinese mainstream actors have not yet realized. Wang Mei, as one of the minority of China's dancers with consciousness, has held her direct description and even criticized such status. Therefore, the final cored issue of the present program highlighted in my eyes is how China's dances and the dancing world can go out the communality condition and how the Chinese society can build a social environment advocating civilization and democracy.

The original English materials mainly supplied by Dr. Emilyn Claid are used for the program records. I express my heartfelt thanks.

Another Obstacle-on the Physical Response and Cultural Transliteration in Creation of Transcultural Dance Movements

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Abstract; this paper addresses cultural semantic transfers, a common phenomenon that takes place in the creation of dance movements by the choreographers Zhao Tiechun and Jonathan Lunn in Danscross, through their different ways to create movements. While both choreographers receive inspirations from non-native cultural elements, the result of “cross” is that their movements still contain distinct cultural characteristics. This paper likens the different mentalities of choreographers of different cultural backgrounds in the creation of dance movements to the different languages spoken by humans as God’s effort to prevent the project of the Tower of Babel from succeeding.

Key words; music text; literary text; physical response; cultural semantic transfers

I . Inspiring dancer movements

Zhao Tiechun played the C-Minor Mass by Mozart, with which the dancer is required to make movements.

Jonathan Lunn used the poems and play by ancient and contemporary Chinese poets and playwright to inspire dancer movements, and required the dancer to make physical responses to the words in the literary texts, instead of the meanings of sentences.

II . Movement structure

Zhao Tiechun used “ritual money” as the core representation of meanings. The vivid character of a little girl taken from the traditional dance, Yangge, of China, was used as a clue to develop and identify distinct significations and meaningful movements. With direct connections to ~, meanings come into being during choreography. Movements and meanings form simultaneously, exemplified by the intrinsic connection between ~ and the concept of family. During the whole choreographic process, the music text plays a pivotal role that arouses emotions in the dancers in the development and continuance of their movements.

Jonathan Lunn’s composition consists of several

steps; 1. the dancer moves according to the literary text; 2. the different movements of different dancers are broken down and reorganized; 3. different music is selected for different sections of dances, which runs simultaneous to 2; 4. all sections are combined into a complete piece of work. The literary text is a way to inspire movements, which have definite meanings, while a different factor will be imposed, such as music, which leads to different meanings.

III . Abandoning of the original meaning and emerging of new meanings

Composers after the Reformation in the 16th century regarded mass as a mere type of music, unlike Handel, who was devoted to God. Mozart composed the C-minor Great Mass (K427) as a gift for his love and marriage, whereby religious content of this specific type of music was altered. In the creation of Danscross, Zhao Tiechun injected his own emotional experience into the soprano solo part of the C-minor Great Mass. Mozart turned the prayer to God into a hymn to his love, while Zhao Tiechun converted the ode to his love that he composed for himself as an ingenious composer into a dirge expressing national grief over the victims of the Wenchuan Earthquake, where the image of “ritual money”, a traditional

symbol of death in Chinese culture, was used to mourn the dead, as the requiem in Mozart's mass, while the original meaning of Mozart's music text was lost. Besides, the choreographer transformed the meaning by changing the color of the ritual money from white (the ritual money used in China for mourning is in white) to red, which traditionally symbolizes an auspicious future and is used only in celebratory contexts, such as a wedding. Such a chromatic transformation represents a major shift in the attitude toward death. The vivid character of a little girl taken from Yangge is a perfect example of this shift. This character, typically used by other choreographers to express a cheerful mood, was used by Zhao Tiechun for a longer time in the Ritual Money, expressing different meanings.

Jonathan Lunn demanded replacement of the original meanings of literary texts with altered meanings under homogeneous music during reorganization of the movements, as Japanese characters sometimes consist of Chinese characters, which convey a different meaning. Therefore, by doing this, he isolated the images, meanings and artistic senses from literary texts, and virtually ruined the most essential artistic spirit of Chinese culture.

IV. Cultural context

Jonathan Lunn used Shakespeare's works to inspire dancers in Britain, as they are more schematic. Similarly, classical poems of China were used to inspire Chinese dancers, who would be able to make physical responses in a familiar cultural context. However, semantic transformations also occur inside the culture, as dancers have different understandings of the literary languages of different historical periods, and make different physical responses.

While making physical responses to a word

regardless of its meaning, the dancer has to understand the signification of the word in the Chinese cultural context, whereby the "signifier" and "signified" arise. As modern Chinese texts contain too many meaningless particles, it is hard for dancers to be inspired by such texts, like the dialogues in the play Beijingers by Cao Yu, while ancient Chinese poems and articles are simpler and more concise.

Such a cultural context enables non-Chinese choreographers and scholars to experience the combination of masculinity and femininity featured by Chinese male dancers, which is absent in western dancers.

Conclusion

Offending the God by building the Tower of Babel, humans were made by God to speak different languages, so that they could not communicate with one another. When people expect to communicate by means of emotions and arts, we find misunderstandings and misinterpretations resulting from different cultural backgrounds and values another obstacle to communication, which frequently arises in cultural communications in the context of globalization, and provides an effective mechanism for preserving diverse cultural forms. This is also the case with choreography.

When choreographers seek inspirations and materials across the temporal and spatial boundaries of cultural carriers and heritages, they maximize the function of forms. Probably, the boundaries between western and eastern cultures, or classical and modern cultures will disappear, while we can still see the cultural marks deep within the movements of dancers, which will play a vital role in cultural communications as a symbol of cultural diversity in the world.

“Uncertainty” and “Deterministic Possibility”

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Choreography is an interesting thing, sometimes when a choreographer walks into the dance room, all the plans might have been changed. The dancers, choreographers, audience, environment and accidental factors contribute to the infinite possibilities of choreographing a dance. How much can the body language express the choreographer's thought and transmit the dancers' thinking experience? Does the choreographer “design” vision or tell something by dance? Is the choreography a spatial game or a thought wrestle? When the choreography is apotheosized, the choreographing process is neglected, the choreographer's responsibility is blurred, “dancecross” turns all back to a limited space for discussion, observation and consideration.

In choreographing a dance, the dance languages converge into innumerable unknown ciphers, and compose the labyrinth channel between the stage and the audience. Finally when the audience is faced with the works and the choreographer is faced with the audience, reading of the works itself has only left guess, the audience's personalized interpretation, explanation of the choreography, maximum connotation of the works, information maximization and maximum open interaction. The creation process of a works has always been neglected, for instance, the creation pleasure, sudden change of the process, the result brought by the method, the charm of each artist's individuality in the works, the dancers' bodily understanding of the strange concept, their bodily response to different work modes, the choreographing process itself is a great works, which contains many progressive changes, exchanges, struggles, suspicions and the facts covered by actions.

Watching choreography is another interesting thing. It is like watching an eclosion process and finding the transitory beauty.

I have experienced the creation process by John Utans, an Australian choreographer and Zhao Ming, a Chinese choreographer together with Dr. Anita Donaldson, the Prexy of Dance Academy of the Hong Kong Academy for Performing Arts and Jin Hao, an Chinese scholar. The creation time is limited within two weeks, the proposition is limited to the turbulent world, and the dancers are limited to the Youth Dance Group. The creation environment is limited, the scholars “participate in” limited performance. In the stipulated time, all participants think under the restrictions, dance to the acme and break through certain limit……

The “uncertainty” rests with not only the dancers, lighting and music, but also the relationship between dancers and that between dancers and space, the “uncertainty” also means the uncertainty of the entire creation process. Just as what John himself said in his first rehearsal, it is not impossible that the structure and order in this time will be completely disarranged in next time! The construction, structure and opportunity are unknown, but this uncertainty is perhaps a kind of insecurity, is perhaps unexpected in diversionary tactics. In the initial rehearsal period of John, there are complicated movement textures and close movement structure in a few isolated dance segments, all looks very beautiful. Occasionally there are also some small bottlenecks in the smoothness of the movement. John has very strong methodologies and extremely simple techniques, that is to say, he can dig more movement possibilities with the fewest motive

stuffs and interpositions of more elements (sound, language, direction, space, speed and so on), the dramas generated thereout are always surprising. But in the rehearsal scene, this “uncertainty” presents temperateness and quietness, everyone is willing to immerse in the world of pure movement. , everybody is experiencing unexpected pleasure in the change generated during the interposition of each element and the responsory of music.

It is adventurous for each dancer to implement extemporaneous experiment. The process of revealing one’s dance segment is enjoyed by people very much, John has ever said that the entire works might be completed everyone’s solo dance, sometimes it is completely beautiful. Under some ambience and “the temporary”, accidental and irreplicable scene, the action itself has perfected an independent world. Chinese dancers’s unique temperament and romantic, perceptual and lyric manner of handling action is also affecting John. The interaction between dancers and the choreographer is not only the movement interaction and the guidance of the choreographer’s concept, but also the exchange, appreciation and collision of the cultural backgrounds between the two.

There was always music in John’s rehearsal. John had made full use of the audio devices in the Dance College and uninterruptedly played the music in his playlist in the whole day, forming a sound field with miscellaneous tastes such as electron, atmosphere, independence, pop, coronach, rock and roll, ballad, Broadway …… He also switched over the music unintentionally, sometimes when the dancers extemporaneously were demonstrating their own dance segments, music was broadcasted in order. Each person has different lucks and music moods, perhaps he can meet agreeable music, or perhaps it is funny when the music coincides with the action, which is also some uncertainty. In fact, each process of the rehearsal from the seemingly optional plot to the attempt of method is actually part of the choreography plot……

Zhao Ming and Liu Ning limited the dancers in a

space for a very long time, they attempted collective contact, spatial extrusion, antagonism and induction. Unlike John’s dancers, what they initially attempted was individual action experiment, everybody maintained the distance spatial para-position, three Pas de Deux was the closest relationship, which was not so nervous. The same in Pas de six, Zhao Ming and Liu Ning dealt with six persons’ spatial relations, emotional relations and social roles from the beginning, including the rhythmization of life action, breath enlargement, decomposition, combination, congregation and dissemination of the character action relationship, and spatial relations between individual and group. Some experiments and training that looks like repetitious is actually very difficult.

Compared with John, what Zhao Ming and Liu Ning protruded was “uncertain possibility”. The lives have different results and possibilities, which is like a story that may originally have different endings. Zhao Ming attempted different endings in his creation process. Just like the Lola rennt style circular narration, the story will return to the origin every time with different endings. The creator used stage props and respirator, the mask formed different contexts and meanings between an individual body and a group of people’s bodies with the same action and the same scene. In this process, change of a certain factor will cause the completely different endings. In the movement experiment of Liu Ning’s group, he always attempted the fears and distrust between persons, instability, hurry and short movement, there were very few stretching actions. He emphasized the movement corners, compactness and levity, rhythmization, breath movement characteristic and complex character relations expressed by structure, spatial tension and oppression between characters. In the panic atmosphere, we started to query what we were afraid of and whether we were always living in fear and trembling …… Some scenes looked like Munk’s “shouts” with a scream in tranquil stagnant water.

For these dancers with extremely strong action, it is more difficult to request them life-oriented posture

and theatrical tension than complete highly difficult technology. Moreover, Liu Ning started in the second day to request the precision and accuracy of some detailed actions. There was no music in the classroom all along, only the sound of everybody's counting eight beats was reverberating, eight beats, ten beats……Liu Ning advanced in each detail and each scene.

What was presented in each scene was distrust, sense of crisis, indifference between persons, people only minding his own business. What is interesting is that Liu Ning was actually establishing the sense of trust between dancers and privacy between actions through the distrustful scene. However, each of these young dancers is full of individuality and sense of role. Their optimism, positive attempt and even some nonsensical performance might give some new colors in the entire creation tendency. They look more like some character actors compared with John's dancers. Is the result or the process more meaningful to the dancers, investigators and choreographer?

Looking from John's creation, he is obviously not

a determinist, the fortuitous component filled the choreographing process with unexpectedness certainly for the dancers and choreographer. The question is whether the audience can enjoy this "pleasure" under unwitting circumstances? —— the different significance resulted from different connection modes of dance segments, occasional time difference between actions, accidentally arisen beautiful pictures, fluke in different orders, different orders.

In the proposition of turbulent world, how much strength on earth do our expression manners and sound expressed by our body have? Or seek some questions about ourselves, our panic, our uncertainty and our sense of survival at this moment in the creation, and "we" are the dancers, the choreographer, the observational scholars, and the planners of creating this proposition. We are also anticipating some peculiar chemical reaction—— to achieve some visible image influence on the audiences through academic discussions and trans-boundary and transnational exchanges!

Coming to Naught—Nothing of Fundamental Principle Discussing “Dancecross” to Reflect the Inevitable Boundary Involved in the Unbounded

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Being established as a discipline, the art of dancing has been perplexed in an uncertain state from the very beginning, looking for varied ontology or objects. Having “existed since ancient times” in one of the human existence forms, its historical environment is featured by an unbounded self-evident inevitably becoming its indelible birthmark. Then, I still believe that the present disputes relating all issues are not really as urgent as that regarding the reflection about “having” because the sporadic sparks of academic-style slogans can only be realized through the collective wisdom for a long process of “snowball rolling”. The concept and action in respect to “Dancecross” under such a premise I claim would commence an undertaking towards a brilliant vision ...

One aspect of this vision is to get rid of barriers between the dancing body creator and the text creator. When I act as an observer staying at the same space with the choreographers, this form of unbounded will never be able to cancel out the contrast of our ways of thinking. The 2nd aspect of this vision is to, under the premise of defined theme, style and conditions, compare both Chinese and foreign choreographers’ creative ideas, methods, means and results so as to judge from the ultimate aesthetic to verify the unbounded nature of body language. However, since the Chinese and foreign cultural differences are originated from the so-called marrow, the searching of pseudo-similarity from a body surface is not practical. The 3rd aspect of this vision is to find an unbounded sense of a co-operation between foreign choreographers and Chinese actors or between the Chinese

choreographers and Chinese actors. However, it is really still a few different things for taking this unbounded shifted into behavior of presentation from the pure understanding. The fourth of this vision is to see if there are barriers on the related works between the viewer and us, which is based on the imaginary state of alert or the real going astray in a complex situation. During this period, the continued occurrence of contradictions wrapped has caused confusion. The core “unbounded” originally envisioned to be discussed in the group circle meeting has become an argument suddenly to hit solidly in the face.

I . Chinese VS Western

Facing the “shaking world” theme, z and Zhang Yunfeng purely by chance had their same choice seamless with the environment. Shobana Jeyasingh drew a bright sprinkling trivial of 405 classroom under the overflowing sunshine while Yunfeng and Liu Yan described side by side the night of 2008 in an enclosed arena ... I do not advocate that the same subject should be unified into the same value system for an aesthetic judgment when the gender, age, Eastern and Western cultural background are saturated already within marrow as a picturesque character, the further breakdown of cultural differences and individual differences would be the same as superfluous. Since what I’ve done is the interpretation of two complaints based on their differences of civilization, it is not a thinking logic in reverse as if “it is a straw in the wind”. As for that the context of globalization plays down the ideological boundaries to arise a rainy day, it

is totally unrelated to the objectives of this article. Then, what differences are included in the foreign-intended patterns brought by both choreographers?

Let's talk about the expression first. Yunfeng's expression is not strange, nor the prototype case of "the deepest night, the brightest light". We can say that, among the new generation of choreographers, Yunfeng could be considered as a pilot based on negative perception plus a creative intuition. The reason for this is that several of his works are concealed with the expression of pain or the fierce questioning or extreme metaphor, e. g. , from "Refine", "Rouge", "Wreath" to "the deepest night, the brightest light", all have appeared to be a clear mood, characters or events without very clear at a glance while rich in all kinds of suggestive as the ideal Chinese art presenting "an infinite meaning in a terminating statement". Considering Yunfeng's initiative expression of his ideas about becoming proud to forget bamboo fish trap, forget shoes and forget words when catching fish and rabbit, I would like to understand it as the same case as that of the majority of people who dare say that they are not up and down from a history back to five thousand years! In particular when he was immersed in deep thought to convey words to me, the entire system of Zhang's own language would be alike of his puff smoking presenting like blurred mirrors. But, his stage can demonstrate the "endless" better. So, I tend to agree that such deep-rooted hidden expression is endogenous.

The male dancer was dragging back his silent lower body supported by his hands against the ground. When Liu Yan frustrated and bored of his upper limb movement, quiet but assertive all the way with pale face attaching importance to the ending type similar to "fling of mouth"... , the texture of movement and the color orientation presented his best clear points, but when the colorful beads were fused into a brilliant integration, it became exactly a statement of new color, in other words, from the real into virtual gradually to enter a wide-open nature of meaningful being. Shobana Jeyasingh's "Debris" was totally different, from virtual into real, from the linguistic

texture, movement connections, space use and stage movements, there are no exact color, mood, or semantic, but in a lax blurred direction in a manner that is fragmented to interpret the topic of "Debris". The language of "Debris" is produced from a derivative of other foreign language system. Its formulation is inevitably mixed with unfamiliar language to achieve adaptation, interpretation, digestion and transformation of grinding. However, I don't think that would present no essentials or not knowing where to start. Instead, the very strong-minded Shobana Jeyasingh, based on its own cultural context, reaches the ultimate sole point by combining his inevitable aesthetic trend in the refined, segmentation, technology, visual space and formal beauty. No matter how vividly the actors of BDA Dance Company danced in the language expressing the original shape of fish, peacock or petrel, the eyes of Shobana Jeyasingh might still be filled with a strong image of China, at least the interpretation process of different culture and language induced an interesting deformation, such as one saying that it was Xiang and Guo wrote about Chuang Tzu and the other that it was actually Chuang Tzu wrote about Xiang and Guo. When the original abstract, similarity in spirit and the endless primary meaning become clarity from implication after reasoning and argumentation, the capacity and quality of one after another, in fact, would change at all. This is also originated from the different thinking ways of the eastern and the western. It would be further deeply impressed by such a different aesthetic experience when one is appreciated by this "self" represented by Shobana and Yunfeng. I think one of the necessary conditions for an artist is his unruly because each artist would create his or her works subject to herself, her own standard solution. I wonder if I'm right. Otherwise, the whole world is wrong.

2ndly, let's talk about the form. The ideological differences of choreographers would lead to judgments on the aesthetic preferences, but, at the same time, different creative techniques and creative habits can lead to differences in style. All of these are not the

boundary in form as what I want to express. In fact, the objects under my observation should belong to active personnel who can hands-on both in thought and action. Of course, the choreographers would utilize the actors, who can contribute to different extent in different patterns, while they direct or arrange a dancing work. Considering this point, China has long imported quite a large number of species from western countries and the existing species we have utilized and learned would always be more than those existing abroad. Therefore, the issue is not how the performance movements are arranged and directed. Both the “independently developed” Zhang Yunfeng and the “joint venture” Shobana Jeyasingh all chose the form of “twisted sheep head” in coincidence with each other when they were faced with the turmoil world. Let’s talk about our Chinese side first. Yunfeng chose a team composed of three men and one woman, where there was only one image which was no longer the specific prototype figure of Liu Yan, but infinitely enlarging the value of the human mind. Such a sense of mystery lies precisely in the capability of “blank” given by a choreographer. To some extent, how much free blank you can give will decide how much sense of mystery you can get. Therefore, no one on the stage is a kind of “the main legs” and one woman and three men are not equipped with a red flower naturally having green leaves, but a complete heart-opened trip composed of the nose, tail and wings. This form, whether tracing from China’s agricultural economy civilization or the Confucian Doctrine of the Mean Concept of the union of nature and human beings, is very easy to make a story sound plausible. The collectivism and the team spirit of the Eastern philosophy of life would inevitably lead Zhang Yunfeng to deal with the four actors taking the internal relations become the first core larger than the individual existence. For Shobana Jeyasingh’s “Debris”, it intends to establish an independent kingdom which then is arranged in the way of permutation and combination to spin into a “Kaleidoscope” of which each individual is

“Passepartout” to single-handedly go straight to the theme. This is consistent to the human tendency to worship individual heroism of Western civilization represented by Greece. Sun Rui, Wu Shuai, Zhao Zhibo and the other three constitute the gods of Olympus. Both of them expressed the same theme of the “turbulent world” as if there are two ways for a row of lights, one is arranged in a series and the other is in parallel. The difference here is the selection of “symbiotic” or “not synnecrosis”.

II. Reviewers VS Choreographers

Sartre said that each person has a mental depression insect. I think that reviewers have more depression or more insects. Creators must first have such a simple state of mind that “you contribute your works to the community while you’re criticized by the social criticism”. The rational reviewers and the sensible choreographers are a pair of mandarin ducks that their different thinking dimensions, I thought, must be a thruster arranged by the God for the human beings to “create” and to “save creations”.

Accordingly, the organizer has gathered us in a room to cut a cross-cutting profile to hold an internal research on the choreographers’ behavior. Working as theoretical personnel, the most likely chosen model of cooperation is the successful conversion going between body and written language. Taking the dialogue between Yunfeng and I as well as “Shobana Jeyasingh’s refusal of dialogue” as examples, the soliloquy of Yunfeng or the silent Shobana Jeyasingh were demonstrated because they felt difficult to express in clear textual representation before the transformation of their full feeling and intuition type of internal activity into body language. But as a reviewer, I must have the desire for a mental glimpse, an inside glimpse of choreographers’ thought and mental activity. Borrowing the attitude of methodology towards classical literature, “understanding sympathy” can be used to get more self-supporting basis. Of course, for those choreographers who are lack of innovation but “processing industrial sectors”, this would be entirely

superfluous because the criticism on them is nothing but another fig leaf peeled off at all. Moreover, the operation of such Dragonslayer has fed a group of dancers who would have their plan for surviving after all. Certainly, the intention of a mental glimpse is not to find malicious pleasure negatively. Therefore, do not enlarge it into “bumps” easily fritted between choreographers and reviewers.

In fact, choreographers and reviewers must be “united differently” of thinking, like rhinoceros and the rhinoceros-bird that all are unable to do without. Nevertheless, it doesn't mean that the bridge can be established by erasing boundaries or simply surrender as “the Great Cause of Nation-building” in which Fu Tso-yi could not be deemed as “down”, but should be understood as that General Fu characterized by Confucian color refused to be an eternal sinner to the massacre. All of these have implicated an issue that reviewers must change their way of thinking upon which their rational reason should be dynamic as flowing water or floating gas so that their experience of life can also serve with the flowing ability of water. Such an application should be maintained into a dynamic balance in “extreme temptation with extreme restraint” to eventually enter the mysterious status forgetting oneself. Of course, such a balance should be a two-way process since choreographers' emotional thinking is towards the ultimate truth which does not depend on self-generated madness, but an artist's value of soul not leaving even for a moment, the unique, metaphysical, non-utilitarian, non-rational and eternal value of soul. What the choreographers care about is what I want to say and how I describe this “what” while the reviewers care about why you need to say this “what”. However, in the process of seeking solutions, there are some problems occurred from both sides. On the one hand, there would appear false phenomenon of theory, such as theory grafts, spatial theory and mutually violating theory and so on. Who can imagine that the human carrying a cross on back could work as Jesus! On the other, some of the choreographers have their own “spring theory” and their “non-three products” are

totally non-personality, non-psychological dynamics and non-cultural stories, presenting the big resistance meeting the micro electric current. Where is the Prometheus who steals the day fire? From this we can see that the pardoned crime needs not to be hedged onto the thought because there is an inevitable boundary between thinking methods and the thinking ways which, however, still may obtain by efforts “the understanding sympathy” to construct the effectiveness of “plank road” to link both sides whose different thinking ways may stay in “harmonious” without conflicts or assimilates. Working as choreographers or reviewers, no matter who is denied, there is still the leeway. Where there is a day when such an occupation is denied, there would be the true fatality.

III. Actors VS Choreographers VS Works VS Spectators

When arts are created in a strong sense of purpose, the efficiency can be very high, but its shortcoming is that the strong sense of purpose would cause inevitably the narrow formation of “alley thought” pattern, unable to move forward but lag behind in the energetic alley oneself designed. I believe that dancers have this kind of problems generally. This is the inevitable result caused by that more importance is attached technically than that to arts in teaching. For instance, I can find the remarkable differences between the demonstration movements given by Yunfeng and the actors', which mostly come from the mind that may be shaken to some different degree, not that from the vision. We always mention the sense of reality for a movement, but what the sense of reality is? I think it is not any slight difference of the superficial form, but that a movement can give the spectators how big a shock and what big an imagination space. The same as Asia gentleman Dude studying human's life value, it lies in the weight, not the length. A performance value does not lie in its soft nature or bounce extent, but a sense of reality. An actor's proper understanding, available ability, emotional expression and the body controls are the foundation to mention the upgrading-stage creations

which are of the mind stratification, not the simple movement deformation. I'm very familiar with the actors of BDA Dance Company since it might be traced back to their student age when they started to dance a primary match in "the Peach". Because BDA Dance Company's actors are all mature and many of them have already become stars, therefore, their consciousness and ability on self-revision of movements through the mirror is astonishing. This kind of self-correction is caused by the basic issue that there is deviation between the choreographers and the actors' esthetic approval because one side pays attention to heavy intrinsic while the other the heavy external. Dancing performance depends on the body language as well as seeking both similarity in spirit and appearance. The impregnable appearance can be compared beautifully with the intrinsic soul. For these two points, there has been the inclined aspect at the esthetic experience and in the teaching reality balance, unless like Duncan sitting in meditation in Athena temple, bared foot embarking ...

The viewers are impossible not to expect something from "the object". Different crowd is limited by the related objective historical condition with their own cultural level, thus forming the different expected value. *Debris* or *the Brightest light in the darkest night* carries on "the eastern expedition" into the mind of viewers through the body language, but, speaking of the viewers, is not a matter of an announcement by some choreographers, in which some kind of grass is announced as a poisonous herb some certain insect is announced as a harmful insect. As I've already mentioned above that two choreographers have their language differences. One of the modern philosophies is thoughtfulness in peace. This requires us to have the necessity to carry on counter to push the returning to original from the stage to the rehearsal hall. Speaking from the language, *Debris* is a clean and direct abstraction of signifying, quick rhythm and extremely high exquisite while *the Deepest Night*, *the Brightest Lamp* has unevenness, suggestibility, slow rhythm and heavy modifier. Both are different in some characteristics which also reach the same goal or conclusion from different approaches. For instance,

"clean and direct" and "heavy modifier" is presented in their forms completely differently, but all can reduce their inherent space in case of meaningful presentation. This also means that the gauge would limit the viewers' esthetic end point. Again, for instance, "abstraction and signifying" and "unevenness" can strengthen the tension of body language and bring viewers the broad space of thinking. Therefore, when choreographers and actors hand over the baton into the viewers, it should be done skillfully which should present the mystical feeling and the real way—the defined appearance and the essence which cannot be explained to initiate viewers to carry on unceasing self-surmounting in their thought, their personal status, their spirit and their mind. Thus, boundary and unbounded are completely the instantaneous light staggered.

Conclusion

It is believed from the marital idea that a metaphysical person and a physical person getting together are being doomed very painful because the spirit will enter forever endless conflicts. How and what to do? Some esteem the merit principle of "Coming to Naught" which, is said, can merit other people by using one's own, similarly, entering forever endless conflicts. For instance, "the gluttonous snake" is insatiably greedy when it is very easy for it to swallow its own tail if it intends to eat up each mushroom. Art is not merely metaphysical, but also physical. All of its boundaries and unbounded stratification planes are just like Laozi's "countering towards moving" and the Greek Homeric epic poem, "when a thing reaches its extreme, it reverses its course". So, it is inevitably that "boundaries are unbounded while unbounded is a boundary". Therefore, "Coming to Naught" cannot be accepted as the principle. When the thorough-understanding is used to position the objects together with oneself to the critical state, its result would return to in the chaos state finally as the world was initially opened. It must be understood that, regardless of natural or artificial boundaries, there has only been repairing one road for both natural moat and the thoroughfare.

Encountering Uncertainty

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In the title *Danscross: Dancing in a Shaking World* the image of a ‘shaking world’ catches me. The image emphasises an inherent uncertainty—a not knowing—a potential for shape shifting and a refiguration of boundaries—all of which are anticipated occurrences in the context of contemporary choreographic practice. From the macro image of the world, I am curious about the micro, the meetings of uncertainty that occur in the here and now of the studio, between choreographers and performers in the process of making. For in this encounter, creative change happens.^[1] For me, acknowledging the uncertainty in the meeting of differences between choreographers and performers provokes the possibility of creating something else, something new. In the process of encountering each other ‘s different embodied selves in the studio, in that space between perception and action, between known and unknown, a kind of rupture or a space of delay occurs. In this exchange, habitual pattern is shifted and ‘the living body introduces surprise in the universe, produces arrangements and interchanges with matter that have never occurred before’ (Grosz 2004 p. 165)^[2].

To explore the moments of creative uncertainty between different dancing bodies in *Danscross*, I am focusing on the studio processes of the choreographers Kerry Nicholls and Wang Mei with their performers, whose work I had the pleasure to observe. In my role as documenter I wrote about these processes daily on the ResCen blog. I am drawing on this writing now to re-conjure the immediacy of the studio work. Revisiting the work in retrospect, I become aware of the challenge for dancers to maintain a here-and-now uncertain encounter when process becomes performance. The

dancing tends to become fixed when the relational practice with the choreographer is no longer immediate and the repetition of movement absorbs the newness back into the dancers’ codified corporeal history. With this writing I am focusing on the dancers who have trained at BDA and how they meet the unknown of the contemporary choreographers’ creative processes. And underlying this relational practice of uncertainty is my interest in institutional codified dance training and the inherent paradox of ownership for the contemporary professional dancer.

In short, the dancer comes to own technical skills through the training. These are hard earned through the embodied repetition and daily discipline over many years, creating a movement identity and sense of agency for the dancer.^[3] Paradoxically, the skills, which the dancer now owns, also own the dancer, as the training fixes the dancer’s identity according to institutional codes inherent to the practice. Acknowledging the tension of agency and ownership, which unfolds as the choreographic processes become products, I continue the writing with some theoretical parallels, drawing on Bourdieu’s (1990) theory of *habitus* and Juhan’s (2003) writing on body engrams to emphasise again the necessity for relational uncertainty in creating change.

At *Danscross*, Kerry Nicholls and Wang Mei are familiar with the conventional dance training codes, such as movement vocabulary, use of space and time, ways of working together and studio protocols. Nicholls seeks to push against the codes from within while Wang Mei wants to reject the codes entirely. These processes challenge the dancers to un-do their habitual styles of moving, opening into chaos and uncertain play. This

paper encourages the erupting spark of something new that happens as the consequence of the clash, fracture, upheaval, or the messing up in the relationship between choreographer and performer, which is fundamentally *necessary* to the creative process.^[4] Observing the performance products at *Danscross*, I conclude by highlighting codified gestures that are particularly resistant to the here and now rift of uncertainty that occurs in contemporary choreographic practice.

Beijing Dance Academy (BDA) is a building with 7 floors of 7 identical studios, accessed from a long corridor on each floor, a hive of dance industry. The dancers who take part in *Danscross* began training in Chinese classical or Chinese folk dance. Accepted through audition to the BDA, they continued these technical styles adding ballet and contemporary dance techniques.^[5] Now they are dancers in the Beijing Dance Company. To meet the demands of the profession these dancers have achieved a level of excellence through a daily disciplined routine. They are competent at embodying the features from a hybrid accumulation of technical trainings and styles homogenizing ‘all styles and vocabularies beneath a sleek, impenetrable surface’.^[6] They have become bodies ‘for hire’; they are trained ‘in order to make a living at dancing’ (Foster 1992 p. 494).

Kerry Nicholls is working in studio 702. A choreographer in her own right, Nicholls is acting as a mediator^[7] for Wayne McGregor, the director of Random Dance Company. I interpret McGregor’s movement style as hyper extended, distorted, sinuous, fractured and multi directional codified dancing, hovering uniquely between ballet, hip-hop and contemporary jazz, explosive in energy, fast moving and complex. Nicholls has assimilated his style into her own movement identity and draws on his methods for devising material. The following ResCen blog entries (2009) introduce her work:

For me, the work has got to have attack.^[8]

For two weeks, you may get tired, because the energy is like this (she punches her fists in the air).

For me ugly is good. I don’t want you to look in the mirror and make a pretty shape; it is more a sensation, more about the feeling than what it looks like. A lot of my language is distorted, and so quite extreme. Your bodies are trained, and I want to see how far we can take them. You may get sore in the lower back. So stretch when you can. I will sometimes give material, a lot of the time I give tasks for you to find the answers. This is interesting for me as well, as a choreographer; you can push me in another direction. When I set a task, how you solve it is important to me, the process of how you answer is more interesting than the answer.

Kerry takes a deep lunge to the side, elbow jutting forward, arm at right angles. She circles her elbow outwards. Her chest moves against the circle, arching back, avoiding the arm. Now she has two elbows jutting forward, circling without dropping...

Her elbows break behind her back, she suspends, throws her arms forward, falls, her body curves over, her arms come down fast, then her head, sharp. Broken bird’s wings. She shunts, hips through, body pulled back all weight on the back foot.

Movements are unpredictable, always catching a surprise, playing with dynamics, texture, speed, drop, turn, curve, circle, jump, arc, smooth, low, effort, hard, soft, sticky, silky, long, dragged, punctuated, staccato, with very fast changes. This non-hierarchical, continuous movement defies conventions of beauty, yet creates a beauty of distortion to replace.

Nicholls talks as she demonstrates. The qualities of movements are transferred, not through copied movement, but through metaphoric spoken language, translated from English to Chinese:

... *Bring arms up like an eagle.*

Kerry turns to ask Mandi (the interpreter) to interpret ‘eagle’. The difference is immediate as the dancers adjust that particular movement on hearing the metaphor.

What is ‘suspension’ in Chinese? We need the feeling of suspension in this work.

This is discussed, and again there is an ‘aha’

moment, as the shared term brings a corporeal understanding.

Here is my hug, here my arms are really expansive, and here is my fall... My body is trying to stay leaning forward, like superman... Mandi do you know 'rebound' in Chinese? No OK-so don't lose momentum. Suspend, suspend...

You are a little bit polite and small, make it big, scary, I want it scary.

Do you have a lighthouse in China, by the sea with a light shining all the way round? (Mandi looks puzzled!) Probably not. So this movement is broken at the hip, back straight, eyes looking, focus all round as you turn.

Phrases of material are transferred directly from Nicholls to the bodies of the dancers. She also sets tasks for the dancers to accomplish:

- *List 1-10 on a sheet of paper.*
- *Think of a body part to write at the side of each of these numbers. Try to choose small parts of the body, e. g. not the whole arm. You need to know where the parts you have chosen are on your body! Ear-elbow, back of the knee.*
- *At the bottom of the page write your mobile phone number. Take the '1' off. You should have ten digits.*
- *Bring your paper into the space. Imagine yourself in a cube. Number the corners and spaces of the box. One to ten.*

• *Use your mobile number to navigate your way round the cube. Match your mobile numbers to the body parts and create 10 movements in the sequence of your mobile phone number. Strange and weird is good.*

The dancers create solo phrases focusing on different body parts in juxtaposition. When experiencing one body articulation, intelligence is moving in another direction. They give direct attention and precision to a multiplicity of directions.

• *Look for a question and an answer. One person asks a question in movement, and the other person answers, then carry on.*

• *Look for a moment of stillness. Both of you are*

completely still, then either leave together or one goes and the other follows.

• *Find two points of touch.*

• *Find two points of dependent touch or lifts-when one of you really needs the other.*

• *Use each other to travel to take you somewhere else in space (ResCen blog 2009).*

These tasks are delivered urgently and executed with high energy, there is no time for hesitation. The dancers are dropped into chaos and catapulted out of their habitual patterns.

Day 1-Kerry wants to jump the dancers' bodies out of complacency, out of smooth risk-less perfection. Working at speed is vital.

Day 4-I feel Kerry's frustration in my body. I feel the dancers' exhaustion. We are dropping and there goes our confidence. She is moving three paces ahead, driving the beat, inspiring the dancers to stay alongside her. If they drag behind it is five times more exhausting for her to create the work.

Day 7-Kerry is happy with the atmosphere in the studio, everybody working. The dancers are scattered, engrossed in resolving tasks in different pockets of the space. This way they simulate the desired structure of the choreography, as different layers of material and focus are happening simultaneously. So the process becomes choreography.

Wang Mei is working next door in studio 701 with a very different choreographic approach. Wang Mei's career spans ballet, Chinese folk and ethnic dance. She also studied modern dance in the US. Having won choreography prizes in Bulgaria, Finland and China she is an acclaimed choreographer who has 'crossed disciplinary and national boundaries working as a teacher and choreographer' (ResCen blog). I experience the difference between the two approaches kinaesthetically rather than cognitively. Without an understanding of Chinese language I am dependent for the most part on observation and behavioural responses to understand what is happening. For the entire process, Wang Mei and her dancers sit or lie on the floor. At first I wonder if they are working on a small

detail of a larger piece and that soon I will see how this floor material connects. But no, the floor material is the piece. My body becomes still and contained, centred and calm, as I am absorbed in an intensely detailed exchange between choreographer and performers:

Day 1-The dancers have changed position. They are sitting up, facing the window, in a vertical line upstage. They work with the movements of babies. I notice contradictions between the pedestrian style, released gestures and exact unison with precise timing-a quality of taut simplicity.

They practice shifting from a horizontal line across the stage to a vertical line upstage-in two musical beats. There is laughter as they try to accomplish this task, which is achieved by using less effort, moving economically with minimal energy. Less is more for Wang Mei and movements are stripped to a bare minimalism.

Day 2-The company is sitting on the floor, discussing the fine details of moving forward on their sitting bones. Who moves first, on what count, the quality of the move, the extent of each preparation-discussed collectively.

Day 5-Each dancer's movements bring a counterpoint to the whole, a 5 part score. How are they reaching decisions? It seems to take a very long time! Wang Mei seems passionately absorbed in the details.

Dancers are sitting on the floor facing front, swaying slightly, forward and back. I am caught by the concentration, the stillness within the movement. A minute change in a gesture, a small shift in direction, become almost shocking. The micro moment is given macro attention.

They collaborate, owning the discoveries together.

Day 7-For Wang Mei, reality is one dancer communicating with another. If you are working alone you are empty. Reality and emptiness in Chinese these are opposite. Wang Mei seeks a co-operation between everybody.

Day 8-I am watching them lying on their backs.

Wang Mei is working with each dancer on how to initiate an arch of her/his neck so that his/her eyes can look back behind. A very slight movement, imperceptible at first, grows out of nothing. They expand the very start of the gesture. I observe how hair slides along the floor. Does the arch begin with the movement of the eyes, or the shift in the neck? Nothing becomes something.

Wang Mei: What I am concerned with most is my current personal feeling, about life, the reality of living-people.

Emilyn: Rather than the codified dance?

Wang Mei: Yes.

Emilyn: Does that thread through all your work?

Wang Mei: Yes. I would like to say I do not like dancing at all.

(We laugh) ... I really wanted to put my personal feelings into this piece, the relationships between people. ... I ask each dancer to be 'human' not a 'dancer'. There are dance performers who create a big distance between the audience and the performers and I want to close that gap, to be human.

China is changing very fast; Beijing city is changing every day. You go to some area and you go there the next day and it is changed. In this very fast rhythm of life, people are rushing, they don't want to stop, and they don't want to concentrate on something.

The choreographic processes taking place in Studio 701 and 702 offer contrasting relational encounters between the makers and the performers. Nicholls' presence is sprightly, physically precise, her words and movements cut the space, she projects outwards into the world and she does not slow down. The dancers speak little during rehearsal. They meet her as diligent students, giving her the respect and admiration of a distinguished teacher. As dancer Wang Lei describes:

Kerry has her own ideas, and she has a really good plan, so everything is under control, She keeps the dancers always on track, inspires us, she keeps a tight time schedule, and so I know have to be fully present.^[9]

Wang Mei's presence appears unobtrusive, she talks animatedly yet quietly with her dancers or sits for periods waiting, allowing the silence to come forward. Wang Mei appears not to be in a hurry. Nicholls arrives with ready-made movement phrases, which she transfers onto the dancers, testing their abilities to copy and remember. The dancers copy, exercising the mirror-learning capabilities that are familiar throughout their training. Nicholls surrenders herself to the dancer's process; transferring the movement absorbs her into the dancer's body and her own body becomes no longer relevant. Wang Mei, on the other hand, seems to be discovering the movements with the dancers in the here and now of the process, searching for an internal source and integrity of each gesture-discarding the technical code. For Wang Mei and her dancers, the Academy's technical codes fall out the window-they oppose the dance altogether. Nicholls urges for excessive spectacle, working with hyper extended bodies, movement that uses space in expansive extremes. She wants to take the technical skill of the dancers further than they imagine possible. Wang Mei is seeking non-spectacle, movement that is non-representational, group consciousness, working with an economy of gesture. Nicholls works with fast rhythmic time, coaching and cajoling the dancers to move with precise attack. Wang Mei works in slow pedestrian time, opening up the potential for uncertainty, then fixes the movement to precise beats. Nicholls focuses on points and lines, dynamic accents, fragmented multiple movement directions. Wang Mei works without marking the space, nothing much happens-something small becomes magnified. Nicholls' work follows Western globalised structures for contemporary dance while Wang Mei's movement language and choreographic structure question those familiar frames as she attends to the difference between Western and Eastern culture. Nicholls sets a positive atmosphere of hypertension in the studio, pushing the dancers beyond their comfort zones. Wang Mei's dancers, who are responsible for their own energy and drive, embody an attentive stillness.

These different approaches might appear oppositional, flip sides of each other. Perhaps this indicates the affects of kinaesthetic empathy on my body as I observe the processes. I move from studio 701 to 702 and I am affected by the polarities of speed and stillness, minimalism and excess, fullness and emptiness. Working at these extremes, both processes encourage the dancers to avoid the comfort zone, that confluent space of familiar habit. Both processes engage in lively, chaotic relational uncertainty between choreographer and performers through which change and creativity happens.

Not so the finished works, which become absorbed back into the safety of an institutional performance package. Wang Mei's choreography, *Untitled*, is a far cry from the minimal, absorbing, intimate process that I observed earlier. If Wang Mei were working in Europe with her non-spectacular choreographic style, she might find herself well supported to develop her ideas in the context of artists such as Jonathan Burrows and Rosemary Butcher. Here in Beijing, Wang Mei seems out on a limb. In the production week she is conspicuously absent. The choice of music safely packages the non-representational into a representational box.^[10] The original dancers have been replaced. The costumes are incomprehensible-dominated by hooded tops complete with bunny ears. I feel sad, as the process seems to have been invalidated.

Cleave, on the other hand, finishes the performance evening with aplomb, slick finesse and choreographic confidence. No uncertainty here. The moments of un-knowing-ness that had emerged in the process are absorbed back into the dancers' habit-memory as these ResCen blog entries describe:

Day 1:

Kerry: *What is the main difference between Chinese dance and this work?*

Dancers: *Chinese dance is soft and circular. There are not the angular, sharp straight lines of this work. Chinese dance is like a ball of energy in the heart.*

Emilyn: *This work is more like a jagged diamond*

in the heart.

Day 8:

The dancers tell Kerry that it does not feel strange any longer. If the material feels comfortable is that an achievement? Or is it the discomfort and embodied strangeness that defines the quality of the material and needs to be retained? Are the dancers' aiming for comfort in their dancing? Or can Kerry encourage them to maintain the new-ness, to ensure that the movement retains its awkward-ness?

These ResCen blog questions inevitably provoke another: can a professional dancer be open to the here and now uncertainty in performance and maintain the training codes? I notice my dissatisfaction with both pieces in performance and I find myself questioning the structures of dance training institutions and the part they play in nurturing performance product. For BDA is not unique in its aims-the training is a globalised phenomenon and this academy parallels similar models worldwide. The wonderful strangeness of the city that I experience as a visitor-communal groups gathering to dance in the parks, the late night improvised barbeques on street corners, fruit-selling off the back of a truck and the fading late summer lotus flowers-are replaced by a familiar sense of home as I enter BDA. I recognise the traditions of the institution as they affect my body-my neck lengthens, my stomach contracts, my muscles tense with familiar habit. This Academy, like many others worldwide, produces dancers who work within a set of well-established principles and standards of technical skill and aesthetic understanding. The similarities in technical style are shared by hundreds of other dancers across the globe even though each dancer personalises the training with her/his unique gender, colour and cultural background. Individual differences are homogenised through the overarching style of contemporary/ballet that defines the institution. I suggest that the dancers I meet in Beijing, even those who began their training in Chinese folk and classical dance, could work professionally in Russia, America, Mexico, New Zealand, and UK-anywhere where the codified

conventions of (Western) theatre dance flourish (11).

Each academy prides itself on its 'unbiased training programme, assumed to be neutral and completely adaptable' (Foster 1992 p. 494). Of course, the training is neither of these, however it is difficult to see this from inside the globally institutionalised framework. More importantly, the training 'mask[s] the process through which dance technique constructs the body' (Foster 1992 p 494); - a process that is a practice of repetition into habit.

Sidestepping from practice to theory, I bring Bourdieu (1990) and his notion of *habitus* into the frame. As a social scientist working in the field of anthropology, Bourdieu seeks a theory of 'class', introducing the *habitus* of each social class as a set of deeply embodied principles realised on/in the bodies of its players and recognised in the gestures, greetings, and behaviours linked to living within that class. *Habitus* is described as:

Systems of durable, transposable dispositions, structured structures predisposed to function as structuring structures, that is, as principles, which generate and organize practices and representations.

Bourdieu 1990 p. 53

The *habitus* ensures the continuation of the past in the present through the lived actions of the players and 'deposited in each organism in the form of schemes of perception thought and action, tend to guarantee the correctness of practices and their constancy over time' (Bourdieu 1990 p. 54). Lifting *habitus* into the dance studio we might say that dancers, engaged in the daily repetition of practice, contribute to the continuous structuring of a dance *habitus* by adhering to practice's principles, which in turn guide and structure their actions. The existence of this structuring mechanism is not, in itself, problematic. Every body lives by and within a set of practices specific to each social field or cultural construct. What is problematic is how through daily repetition, the practice *becomes* the dancer; the style and the dancer are not separate. [12] Through repeated embodiment on a daily basis over many years, 'the images used to describe the body and its actions

become the body' (Foster 1992 484).

So contemporary choreographic processes in *Danscross* provide important and welcome challenges for the dancers, who want to maintain the sense of agency that the technical training offers while meeting the demands of a new choreographic process. This is a challenge because the unawareness of a fixed style is taking place at a deep corporeal level. However much the dancer cognitively desires change, his/her body is caught in its embodied history.

To understand this corporeal challenge, I turn to Juhan's bodywork with sensory engrams explained as 'a discrete sensory record of a particular gesture or series of gestures' (Juhan 2003 p. 266). When we perform a constructed gesture we first recall the engram associated with past repetitions of that act. These are different to the primitive reflexes established over millions of years of species development. Rather 'the engram is the cortex's means of learning new skills and behavioural patterns, and of imposing them upon the primitive levels of our motor organization' (Juhan 2003 p. 275).

The engrams control learnt motor behaviour.

The "learning" of a new motor skill is the process of establishing a new series of sensory engrams, and the ability to repeat the performance of that skill depends absolutely upon the preservation of the intact sensory engram.

Juhan 2003 p. 267

Engrams are built up from life experiences unique to each individual. Importantly, as gestures are repeated over and over the sensory engrams become more and more stable requiring 'less and less focused attention, until many of our laboriously learned skills become almost as automatic as any primitive reflex' (Juhan 2003 p. 268). So with institutional dance training, with its focus on repetition of learnt gesture, we can see how the technical movement language becomes automatically and unconsciously recalled through the engram that the repeated action has created.

The challenge here is that the moment of delay/

risk/uncertainty inherent to the meeting of difference and necessary for creative change may be lost. ^[13] Change happens at the contact boundary between organism and environment, between one different thing and another. The more complex the living body then the more delay of uncertainty occurs between perceiving/sensing/contacting something and acting upon it, as the body exercises a freedom of choice, according to its own needs and desires. The body 'serves to filter, simplify, highlight or outline those qualities of the object that may be of relevance or use' (Grosz 2004 p. 165).

Institutional dance training, with its insistence on the young student's immediate embodied assimilation of what is perceived, in the effort to produce the perfect copy, creates bodies that seem to override the potential of delay, necessary for creative change. The aim is to reproduce, represent, and to quell uncertainty. This limits the possibility of change, cuts down the risk of rebelliousness, discourages choice and perpetuates habit-memory. The adult professional dancer gains from this training a sense of agency, identity and a ticket to economic security. Yet crucial to that sense of agency is a necessity to act with automatic reflex, fix habit memory and in so doing lose touch with the uncertainty of here and now.

To conclude, I note some gestures that are particularly resistant to change. Some of these are the so-called non-events of performance: standing still, walking and looking, which have become stylised in codified representation. Returning to the ResCen blog I write:

What happens when dancing stops and walking begins? Can the dancers break out of representational style to walk from A to B, or will the walk become a codified statement? Can walking constitute a gap in the dancing, a pragmatic action, or is it a fully performed statement? Must a gap become a statement? How do the dancers see each other? They work in duets with no eye contact; they meet code-to-code, tightly robotic. The dancers project themselves in the mirror of their idealised bodies. Dancing, they are not in here-and-

now relational contact with each other (ResCen blog).

Academy training nurtures each student towards a professional, disciplined, ideal body. For this she must leave her tangible resistant body outside.^[14] I am using the term resistant here as it is used in Gestalt psychology, as a positive creative term necessary to survival. Perls ‘stressed the importance of not dissolving the “resisting” forces of an individual, explaining that people need flexible and permeable defences, which they can adapt to the environmental conditions’ (Clarkson & Mackewn 1993 p.115). This body-the ideal body’s sparring partner-is the one that constantly spills out, rebels, goes its own way, gets tired, frustrated, forgets, laughs and is unwilling to conform. From a young age students struggle between these two bodies on a daily basis and the aim of training is to subsume the resistant body into the ideal body. This is problematic for the simple pedestrian actions of stillness, walking and looking, which require a not doing, a being in the here and now to attend to non-representational being.

The high leg extension is perhaps the most ingrained habitual gesture of the institutional dancing code. With this gesture I observe automatic reflex and habit memory well established.

I watch a dancer as he lifts his leg high, with perfect linearity pointing to the sky. He hardly notices. This refined skill is currency, a necessity for a successful professional career. Yet, there seems little embodied awareness of this aesthetic resource (ResCen blog 2009).

Effortlessness accompanies the high leg extension suggesting a sensory engram well established. Yet with the effortlessness comes mindlessness. Juhan directs us to the counter productivity of the engram, whereby ‘its motor responses can operate so compulsively that they can override almost any amount of current sensory input’ (Juhan 2003 p. 270). Furthermore this overriding is a ‘life-saving advantage... rather than succumbing to fear, pain and shock’ (Juhan 2003 p. 270-1). I suggest that to undergo the repeated daily stretching and externally driven discipline required to

achieve the leg extension, young students repeatedly dissociate from the pain that the stretching provokes. I know from my own youthful experience, training in ballet, that I dissociated from what I now recognise as the ordeal of the learning. As a consequence, over time, and every time the leg extension occurs, the sensations that accompany the movement were no longer part of my consciousness. A choreographic demand for a low leg and a relaxed foot becomes a challenge and requires an un-doing and an awakening to effort, bringing the dancer into an un-known present. And it is this clash-between past habit and present awareness-between perceiving something new and embodying action, where the encounter of uncertainty is embraced-that frees the potential for new learning and creative change.

Contemporary choreographic processes require dancers to access their codified and their resistant bodies, encouraging a relational, choice-full, non-fixed ownership of technical skill. And this suggests a practice of mindfulness.

Mindful learning is defined as having the components of open-ness to novelty, alertness to distinction, sensitivity to different contexts... awareness of multiple perspectives and orientation in the present. Siegal 2007 p. 237

The challenge for dance institutions is to consider how training might support this creative play by unravelling the how of learning, slowing down, encouraging a reflexive questioning, welcoming curiosity, giving somatic attention to the moment before moving, embodying stillness, returning to kinaesthetic sensation, embracing improvisation and durational process not product. So the ideal body becomes a tool, an aware choice for dancers, rather than an automatic embodied representational identity. Honouring our here and now encounter with uncertainty in relational choreographic practice offers us a way to dance with a shaking world.

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- [12] Roche J. (2010) *Moving Identities: Multiplicity, Embodiment and the Contemporary Dancer* PhD thesis submitted to Roehampton University
- [13] Siegal, D. J. (2007) *The Mindful Brain* New York & London W. W. Horton & Co. <http://rescen.net/blog/>
- choose to act and react. She emphasises the moment of delay ‘between stimulus and response, perception and action’ (p. 167). The something new ‘is brought into existence not through complete immersion in matter but through the creation of a distance’ (p. 167).
- [3] I am taking the phrase ‘movement identity’ from Jenny Roche’s PhD thesis (2010), which I was fortunate to examine. Jenny’s thesis is written from her perspective as a self-reflexive dance practitioner, exploring how her embodiment of choreographic processes and her relational practice with choreographers shifts her movement identity as a dancer.
- [4] Interestingly, Kerry Nicholls titles her piece *Cleave* - which the Oxford English Dictionary (<http://oxforddictionaries.com> accessed November 2010) defines in two opposing ways: as ‘split or sever’ and as ‘stick fast to’.
- [5] Interviews with the dancers are on the ResCen website, giving details of their training.
- [6] Foster explains how traditionally dance trainings used to be ‘mutually exclusive of, if not hostile to, the others’ (Foster 1992 p. 493). Each technique was uniquely set in its own environment introducing students ‘to the set of metaphors out of which their own perceived and ideal bodies come to be constructed’ (Foster 1992 p. 493).
- [7] Sociologist Latour (2005) describes mediators as beings (both human and non-human) that “transform, translate, distort, and modify the meaning or the elements they are supposed to carry” (Latour, 2005: 39). Latour compares mediators with ‘intermediaries’ that ‘simply transport ... effects without transforming them’ (Latour 2005 p. 58). Mediators have a prominent role here at *Danscross*, as translation is at the heart of the project.
- [8] The text in italics indicates Kerry’s exact words.
- [9] Interview with Wang Lei on ResCen blog.
- [10] Music: Prelude to G. Major Cello suite No. 1 by J. S. Bach (adapted by Fan Zongpei)
- [11] The term Western is used here, not so much to indicate an origin, which is hardly relevant to a style that has become globalised and hybridised to such an extent but rather to indicate that the style is one among many others, for instance, South Asian Bharatanatyam, (see J. O’Shea’s paper for *Danscross*).
- [12] Geraldine Morris (2003) picks up this point as she writes about ballet. The combination of ignoring the

Notes

- [1] I refer to the term encounter as Deleuze (1994) interprets it: ‘something in the world forces us to think. This something is an object not of recognition but of a fundamental encounter. It may be grasped in a range of affective tones: wonder, love, hatred, suffering. In whichever tone, its primary characteristic is that it can only be sensed. In this sense it is opposed to recognition’. (Deleuze 1994 p. 139.)
- [2] Grosz (2004) is writing about innovation with reference to Berson’s theories on matter and memory (1988). She explains how change and transformation in the material world happen through our perception of images and how, through the perception, our living bodies

stylistic outcomes of training with a focus on perfecting performance of technical exercises has far-reaching consequences. Not only does it predispose dancers to dance in a specific way, but it also denies them access to different schools of training and, if taken to its logical conclusion, impedes their ability to meet the dance movement requirements of different choreographers.

Morris 2003 p. 21

- [13] Bergson's philosophy of time (1988) is useful here. Like Juhan, Bergson writes of physical action as habit-memory: 'a series of mechanisms stored from the past, waiting for activation in the present... in which the body "remembers" what it is to do without conscious intervention, yet that once needed to be consciously

learned before being automatized' (Grosz 2004 p. 169). Important here is the moment between perception and action that instigates change where re/action to stimulus is automatic yet not without a delay.

Habit is formed by the repetition of an effort; but what would be the use of repeating it, if the result were always to reproduce the same thing? The true effect of repetition is to decompose and then to recompose, and thus appeal to the intelligence of the body. At each new attempt... it bids the body discriminate and classify.

Bergson 1988 p. 111/2

- [14] Foster (1992) calls this body the 'perceived' body as opposed to the ideal body.

Danscross in Beijing^①

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It took three years of negotiations to set up Danscross, a cultural exchange between the Beijing Dance Academy and the UK-based ResCen. Founded in 1955, BDA is often described as the cradle of Chinese dance. Located in northwest Beijing, it offers tuition in the country's vast range of classical and folk dance forms alongside ballet. ResCen is the moniker of a multi-disciplinary research centre at Middlesex University that acts as a bridge between academia and artistic practice, with a focus slanted more towards process than product. Over a six-month period the two organisations joined forces to host the creation of eight new dance works whose collective theme was Dance in a Shaking World.

The choreographic brief was relatively simple. Each artist-four from China (and all save one on the BDA staff), three from the UK and one from Hong Kong via Australia-was invited to spend eleven days at BDA making a dance that would last no more than ten minutes and utilise up to six members of the BDA Dance Company. Each creation period was fully documented not just on film, but also by the presence in the studio of a shifting group of academics, scholars and researchers from China, the UK, the United States, Australia and Singapore. The latter have been blogging on the ResCen and BDA websites. Additionally, a day-long conference was held that allowed as many participants as were available to take a first stab at sharing their findings and reflect on the project as a whole.

My visit to Beijing coincided with the tail end of the project, during which finishing touches were put on

all eight dance works. These were then shown together on four separate occasions in early November at Beijing's posh Poly Theatre. At their best the pieces devised for Danscross functioned like short stories, all of which were expressed in the language of the body. And that meant specifically Chinese bodies. The BDA Dance Company is a highly capable, attractive entity well versed in Chinese classical styles; in terms of skills and youthful energy, it has not inaccurately been described as the Chinese equivalent of NDT2. It appears that the group adapted well to the rigours of contemporary dance offered by the foreign choreographers. By the same token, the Western dance-makers had to accustom themselves to a different system of circumstances and disciplines than they might have previously known.

NCES that ran a gamut from Western abstraction to Chinese emotionalism. It was my good fortune that the two pieces I, in fly-on-the-wall fashion, watched being made in the studio turned out to be among the strongest on the bill. Set to the percolating rhythms of the American electronica duo Matmos, Jonathan Lunn's *Beijing Man* is a male sextet cleverly combining an almost calligraphic gestural filigree with quick-witted athletic vigour. It was quirky, sexy and fun but delivered with a seriousness of purpose that deftly balanced its more playful qualities. In complete contrast, Zhao Tiechun's *Ghost Money* was a moving, beautifully expressive contemplation of earth and heaven, or life and death, built round a four-person family unit clad in vaguely peasant garb. According to those in the know the choreographer was stretching

^① reports on a new choreographic initiative set up to foster creative collaborations between East and West

himself here, redefining his knowledge and use of a twisty but limited folk style juxtaposed against Mozart's *Kyrie* (Andante Moderato). It's undeniably big music, but he had the measure of it.

The programme opened with Shobana Jeyasingh's *Detritus*, a bold attempt to capitalise on the hybrid nature of the BDA dancers' training. Sharpness and speed are the watchwords of Jeyasingh's style. The piece's admirably unsettling drive was, however, undermined by a score (credited to Andy Cowton and Ryoji Ikeda) played at ear-splitting volume. Kerry Nicholls' *Cleave* was similarly fast and frenetic and, as such, a suitable exemplar of the shaking world theme. Nicholls works closely with UK choreographer Wayne McGregor, and it shows. That's not a bad thing, and probably quite welcome in the context of both the BDA and Chinese dance generally. *Cleave* showed plenty of craft and kinetic complexity but, from this Westerner's perspective, it was written in an overly familiar vocabulary.

Temperamentally I felt much closer to John Utans' *Water Mark*, a liquid piece of structured improvisation musically bookended by a version of the American standard *Stormy Weather* and Tim Buckley's vibrant *Song to the Siren*. Marked by a fine sense of stillness and an undertow of romantic melancholy, this was one of the evening's most poetic and elusive dances and, in all likelihood, no less of a challenge for the dancers than Jeyasingh's and Nicholls' more aggressive work-outs.

The dances by the other Chinese choreographers were, unsurprisingly, quite distinct from their foreign counterparts and of likewise variable effect. Zhao Ming's *Trust or not* took swine flu as the topical inspiration for a fairly obvious study in group dynamics with, in its favour, a hopeful ending. Zhang Yunfeng's starting point for *The brightest light in the darkest night* was Liu Yan, a BDA dancer injured during the final preparations for the 2008 Olympics and now a wheelchair-user. Set on two levels, this heart-on-sleeve dance was her first time onstage since her accident. An exquisite, long-armed presence in a red ball-gown, she occupied a high platform stage right. Until the closing tableau, her three male co-stars danced with expansive sensitivity below her. That leaves the programme's oddest entry. Cued to an adaptation of a Bach cello suite, Wang Mei's *What a golden autumn* featured five dancers in rabbit costumes. The choreographer has been described as the Chinese Pina Bausch. I can't comment on the comparison. I only know that her unhappy, floor-based bunnies constituted the least successful and yet perhaps most original piece in Danscross.

What next? It seems that some, if not all, of these dances may be presented in the UK next year. Ideally the project's next phase would happen there, too, with British dancers on tap for UK and Chinese choreographers. But as a model for cross-cultural exchange, Danscross could probably work anywhere in the world.

Intercultural Collaboration: Thinking Culture Beyond the Nation in the Work of Shobana Jeyasingh and Zhang Yunfeng

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Danscross, according to ResCen's webpage description, was designed to facilitate inter-cultural collaboration.^① In this essay, I explore the different connotations of interculturalism in relation to what it might mean for the specific project I observed. I want to understand the gaps in the assumptions proposed by this term, especially the supposition that 'culture' aligns with nation. I consider, moreover, how difference does not present itself in predictable ways: an 'intercultural' process may raise points of divergence in different aspects of the choreographic process from what we might initially expect. Finally, shared and parallel histories arise in 'intercultural' exchange as much as cultural difference does.

I work in the department of World Arts and Cultures at the University of California Los Angeles. The department's name signals an attempt to grasp a totality and to unite disparate cultures through artistic practice (Foster 2009). Moreover, the department is affiliated with the Center for Intercultural Performance, which organises dance and music concerts, cultural exchange programs, and festivals predicated on "the local concerns of culture" (Mitoma).^② As a result, my colleagues and I have had reason to ponder the idea of interculturalism, to consider its politics, and to query

the aesthetic assumptions that frequently undergird projects that identify themselves as 'intercultural.'

Recently, for example, Victoria Marks, Lionel Popkin, and I had a series of conversations about choreographic vocabulary. We paused over an assumption that undergirds much 'intercultural' work: that an intercultural project is one in which two or more practitioners of a 'traditional' form come together and choreograph a work that showcases the vocabularies of their form, intercutting them but usually not blending them. The term 'intercultural' can also refer to projects where themes or concepts are extracted from one culture, which is positioned as the raw material, and are integrated into a work with a contrasting structure and vocabulary, frequently, in the process, ignoring the local meanings of a practice, in the interest of integrating it into a Western theatrical format (Bharucha 1993). Another approach, one that has been embraced by projects supported by UCLA's APPEX program, for instance, involves exploring a common theme through multiple forms, an explanatory approach that relies on bringing together two usually 'non-Western' movement languages.^③

In framing up these three approaches, I am using a linguistic metaphor to describe a phenomenon-dance-

① ResCen Danscross website: <http://www.rescen.net/events/danscross09/Danscross09.html>.

② Mitoma uses this phrase to describe the APPEX project rather than the Center for Intercultural Performance. However, Mitoma's history indicates a commonality of concern and a causal chronology between the center and the APPEX project that it runs: Mitoma states that the department of World Arts and Cultures received Ford Foundation funding in 1994 to "extend to a national and international constituency" the principles of "not privileg[ing] a single artistic practice or region of the world," which resulted in the establishment of the UCLA Center for Intercultural Performance in 1995 and APPEX in 1996 (Mitoma: 2).

③ Mitoma describes this process as "establish[ing] a horizontal structure" in which "each participant has ample time to convey his or her cultural, professional, and personal perspectives to the group" so that "the arc of activity shifts from teaching and learning different skills, to experimenting and testing artistic boundaries, and finally collaborating and creating" (Mitoma: 3).

that shares attributes with language but that is not identical to language.^① In conventional speech, dancers frequently compare dance with language: we speak of movement vocabularies and of phrases. Dance comes in units that are analogous to the vocabulary of a language; dance forms also have characteristic syntaxes that govern how choreographers string together units to form phrases, sections, and whole pieces. As Shobana Jeyasingh pointed out, dance aligns more clearly with poetry rather than prose: dance's meanings are typically metaphorical and multi-layered rather than literal. In addition, in contemporary dance, an onus is often on a choreographer to create his or her own language in the process of making dances. Even in classical dance forms, a choreographer, mentor, or dance arranger often follows a set of (usually implicit) conventions that guide composition rather than dictating its form (as grammar rules do for non-poetic spoken language and non-experimental prose). The metaphor comparing dance to language, to my mind, retains a value and a usefulness even as it reveals its restrictions. In this essay, then, I deploy this analogy, while remaining aware of its limitations.

In each approach to interculturalism-thematic extraction, vocabulary intersplicing, and formal translation-'intercultural' work rarely delves into a close choreographic analysis of the material being shared. It does not typically, for instance, attend to the structure of a dance piece, its syntax, on either the level of the phrase or on the level of the shape of the dance as whole.^② It likewise rarely explores commonalities and divergences in movement dynamics relying instead on identifiable, ostensibly freestanding units: theme, vocabulary, or whole forms.

Intercultural projects also do not usually question working processes.^③ They do not tend to examine how training systems and funding structures influence the aesthetics of a dance practice. In most approaches to interculturalism, moreover, 'culture' tends to align with the nation. The assumption undergirding much intercultural work is that practices must be differentiated on a visible level, one that evokes distinctions signalled by a border, either a regional one, or more typically, a national one. Intercultural projects take difference as a given, relying on an assumption that the traditions that are meeting share little in terms of history, social meaning, or aesthetics.

Danscross departs from these intercultural models in some crucial ways. The component of the project I observed (May 20 to May 24, 2009) consisted of British choreographer Shobana Jeyasingh working with one group of Beijing Dance Academy (BDA) company dancers, while local choreographer Zhang Yunfeng worked with another group. Jeyasingh directs a medium-sized company while Zhang choreographs for BDA, a large, national dance institution. The dancers are graduates of BDA's intensive training system and are now performers in BDA's graduate company. By pairing a UK choreographer with BDA dancers and a Beijing-based choreographer with dancers from the same employment pool, the Danscross project moves away from the assumption that intercultural exchange only happens when practitioners bring themes, vocabularies, and movement languages together. It suggests that intercultural exchange can occur instead in the choreographic process. As such, this project raises issues around divergence as much as collaboration. The projects I saw also challenge a

① During the BDA project, Shobana Jeyasingh, Paul Rae, Avatara Ayuso, and I had a discussion about the use of linguistic metaphors for dance and their limitations. Rae maintained that something is lost when speaking of dance as a language; Jeyasingh signalled the importance of the codes, conventions, and structures that make up dance, comparing a dance to poetry rather than prose (see also Jeyasingh 1995). Ayuso pointed out that dance comes in units and accrues into phrases, much like the components of a language, but that its meanings are not literal. I tend to favor the emphasis on codes and conventions as well as on the structure of dance and its internal logic that reference to spoken language implies (see also Foster 1986) but also think it's worth recognising the limitations of the linguistic metaphor.

② I am indebted to Lionel Popkin for this observation.

③ Karen Shimakawa urges attention to choreographic process as generative of a different read of the politics of interculturalism than a consideration of only the dance work produces (Shimakawa: 5).

conventional association of ‘culture’ with ‘nation’^① and the corresponding assumption that the sticking points of interculturalism necessarily lie within the realm of national difference.^②

The project, for me, also invoked contrasting histories of funding structures and parallel histories of dance forms. I therefore explore points of intersection and divergence between the dance forms deployed in this project, examining the contrast between approaches to choreography as rooted in dancers’ and choreographers’ disparate experiences and situations, national and otherwise. I also discuss how subsequent projects could take this interrogation of interculturalism further.

I consider this departure from conventional intercultural practices a positive one. As Rustom Bharucha (1993, 2000) has argued, interculturalism without an explicit understanding of local meanings, specific histories, and economic conditions is deeply

problematic and potentially exploitative. Like Bharucha, I have reservations about the utopian promise of intercultural exchange paired with its conventional tendency to separate ‘culture’ from politics, power, history, and economics. I therefore analyze Dancscross’ s departure from conventional interculturalism in order to understand what can be learned from it and to see where Dancscross could extend this challenge. For, as the Dancscross project description implies, we live in a world that is not only already global but that is also continually globalising. While we experience globalisation in radically different ways depending on our location, citizenship, and economic position, many of us experience inter-cultural dialogue or exchange as part of our quotidian existence. Interculturalism is less a utopian goal to be achieved by privileged artists and intellectuals than a fact of our daily lives.^③ Querying the term

① The involvement of UK choreographer Shobana Jeyasingh and her reflections on this project, in itself, challenges conventional intercultural paradigms. That is, as Jeyasingh has articulated (1995), as a choreographer of South Asian origin working from a culturally marked form as her starting point, her choreographic work has been reduced to an ‘Indian’ practice or to ‘East-West fusion’. She has critiqued this by pointing out her complex history as someone born in India, raised in Sri Lanka, Malaysia, and Singapore, resident in and citizen of the UK, working with a dance form that has been refigured and repositioned in relation to colonialism and transnationalism (1990). Similarly, at BDA, Jeyasingh resisted a straightforward binary between ‘East’ and ‘West’ and a categorisation of her as either a British or a ‘Western’ choreographer: ‘When you speak of representing the West, I am Indian, Chris [Bannerman] is Canadian, Avatara [Ayuso] is Spanish; Paul [Rae] is the only Englishman in the room and he lives in Singapore with a Chinese wife.’ (roundtable discussion, May 19, 2009).

As such, Jeyasingh points to the “complicated personal and political geographies” (Shimakawa: 6) that problematise ‘intercultural’ projects treating culture as a fixed, stable entity. Shimakawa’s essay problematises the portrayal of ‘Asian-ness’ within an ‘intercultural’ dance piece as it is troubled by citizenship, location, and ethnic origin.

For a more extended study of Jeyasingh’s choreography as it troubles fixed categories of (national) identity, see my (2008) essay.

② Bharucha (1993) argues for the retention of the category of the nation, arguing that it focuses attention on the specifics of history and on enduring power differentials between postcolonial and (post-) imperial states. My inquiry here is in line with Bharucha’s call for understanding the specifics of transnational histories, economics, and local meanings. However, I am not convinced that the concept of the nation, in itself, always assists in this process. Although the concept of the nation evokes politics and history more clearly than the seemingly organic category of culture, the idea of the nation is nonetheless based on some kind of commonality of experience that can either gloss over difference in the interest of national unity or position it neatly behind borders. Bharucha is, of course, sensitive to issues of caste, class, language, and intranational location; he urges the continued use of the nation because it is strategic in a particular, postcolonial context and because of a well-founded fear that letting go of the concept of the nation opens up postcolonies to unfettered exploitation through economic globalisation (Bharucha 2000: 5).

In this case, neither choreographer is extracting elements of the other’s culture and ‘selling’ it back, through government support and international touring like the Western theatre directors Bharucha (1993) discusses. Instead, one negotiated an unfamiliar working environment while the other worked with bodily difference. The divergences that seem to require attention here are those existing at more immediate levels as well as at that of the nation-state. In addition, I am suggesting that ‘national’ cultures are produced through specific localised histories, economic structures, funding opportunities, and training systems, so that the national cannot be taken as a fixed entity around which an inquiry can take place.

③ Obviously there are some who are completely excluded from the global by virtue of their economic position. By suggesting that many individuals in today’s world have some experience of ‘interculturalism’ or of globalisation, I do not mean to suggest that we are all in unrestricted motion. There is an enormous difference between travelling as a tourist, as a documented immigrant, and as an undocumented refugee, for instance. I am calling not for a glossing over of difference through a celebration of the global but for a more considered reflection on the historical and economic specificities of the global. I am influenced, in making this suggestion by Bharucha (2000).

‘intercultural’ and its investments, along with questioning the process through which ‘intercultural’ work is made, allows us to consider on what terms these dialogues occur. The aim, to my mind, lies in locating a space for ethical, historically aware, and politically challenging debate.

Interculturalism Explored: Choreography

While the Danscross choreographies did not rely on a vocabulary exchange, movement language did seem to be at issue. This is particularly the case in *Detritus*, the work that Shobana Jeyasingh choreographed. The BDA company dancers, who are trained in Chinese classical and folk dance, learned a piece whose building blocks were wholly unfamiliar to them. Jeyasingh invented this material anew, crafting a movement language that developed out of and carries over from her previous work.

Zhang’s vocabulary, by contrast, resonated with the dancers’ own training language.^① Zhang quotes from Chinese classical dance by including, for examples, leg and torso positions that appear in the classical form as well as by drawing upon its customary sweeping arm movements.^② For example, Zhang punctuates a dancer’s solo with a leg bending and crossing over the thigh of the standing leg, rotated out, as the dancer tips forward, a position I recognised from the footage of BDA company class. A deep bend of the upper back, ornamented with reaching, yearning arms appears as a motif here as it does in Chinese classical and concertised folk dance. Likewise, large, continuous, circular arm movements, which appear frequently in Chinese classical dance, also characterise

much of Zhang’s piece *Darkest Night, Brightest Light*.

Movement dynamics, even more than vocabulary, constituted a key point of departure between Jeyasingh’s and Zhang’s choreography. Fast and staccato are the key features in *Detritus*. The phrases are grounded, punctuated by sudden, articulated jumps. There is a clarity to each movement, giving the dance an architectural quality. Changes of level and direction are frequent; they add to the sharp, clear-edged attributes of the material. Momentum is interrupted so that positions emerge in focus. An occasional indirect movement leads almost inevitably into an angular, articulate shape. Although Jeyasingh departs from the vocabulary of bharata natyam, the classical dance form with whom she began her choreographic career, diverging so significantly that elements of the bharata natyam vocabulary do not appear here at all, the movement dynamics and punctuation, the stop-and-start quality that foregrounds shape and refuses to allow momentum to dictate the dance reminds me of the internal logic of bharata natyam.^③

Continuous, sustained movement characterises *Darkest Night, Brightest Light*. A breath rhythm governs the dance. Momentum carries the dancers through from one position to the next. The movement is grounded without being rooted. Sweeping, rotating jumps and rippling arms appear frequently. There is also a clear sense of attack that launches each phrase. But this initiation throws the dancers into sweeps and spirals that carry forward seemingly until the momentum dissipates or is punctuated by a sudden stop. A fall-and-recover principle seems to generate much of the material.

① I’m basing this observation on videos of Chinese classical dance and on footage of BDA’s company class.

② My statements about Chinese classical dance here and in the historical section of this essay are based on limited experience. Thus, my statements should be taken as a preliminary attempt to understand how this classical movement language might influence experiments with its form. I have viewed Chinese classical dance only on video. I understand its history from the work of other scholars, outlined below. There are limited sources available internationally on Chinese classical dance and on Beijing Dance Academy, in either English or Chinese. I am grateful to Xu Rui and Emily Wilcox for sharing their knowledge with me and to Nathaniel Isaacson for translating Chinese sources.

③ I experienced dancing in Jeyasingh’s choreography via a five-day workshop with SJDC dancer Kamala Devam, in which Devam taught a group of dancers excerpts from *Exit No Exit*. I was struck by how dance phrases that bore little visual resemblance to bharata natyam felt coherent and even ‘natural’ to my bharata natyam-trained body. I think this is because of this shared internal logic.

Zhang's phrasing seemed more organic to the BDA dancers than the dynamics of Jeyasingh's piece.^① From the little I have seen of it, circularity, rippling arms and torsos, sweeping arms and legs, and seamless level changes distinguish Chinese classical dance.^② The breath rhythm I noticed in Zhang's choreography also seems pivotal to Chinese classical dance.^③ As with Jeyasingh's piece, Zhang's piece shares an internal logic with the classical dance form from which it draws.

Process Observed

Vocabulary and dynamics were not the only features that differentiated these works. A central issue, from what I saw in rehearsals and heard about in the roundtable discussion, had less to do with movement language than with choreographic process. Specifically, the dancers found Jeyasingh's task-based approach to working with their own movement vocabulary unfamiliar. They seemed puzzled by a process that required of them a contribution to choreography.^④ The dancers working with Zhang Yunfeng seemed more comfortable with his method of teaching completed phrases.

This is a matter of culture, but not of national ones. As dance scholar Mu Yu and Jeyasingh both pointed out, there is no reason to assume that a choreographer is completely representative of her or his (national) culture or that s/he is only representative of her or his national culture. But there is reason to think that choreographers' work engages their experience

and intersects with the institutional structures, working conditions, and funding opportunities she confronts in her working life.

The BDA dancers come from a large-scale, nationally funded conservatoire that is geared toward producing excellence in performance. Walking through the halls of BDA, I saw dozens of classes, in ballet, Chinese classical dance, martial arts and Chinese folk dance, where students of a range of ages, all clad in identical leotards, tights, and ballet shoes, were drilled in their technique. I heard from the dancers of aspiring BDA students being measured, at a young age, to determine whether they will have the body type suited to the aesthetics of the Chinese concert dance forms.^⑤ BDA forms the top echelon of a training system that is centralised and standardised across China's diverse regions. This creates an overall emphasis on the rigors of training, technical accomplishment, and the sense of being part of a system.^⑥

The BDA dancers spoke of the difficulties that independent choreographers faced in Beijing. Graduates of the BDA choreography program tend to choreograph for BDA or for state dance companies. Alternatively, they can find employment in the commercial sector (Cheng-Chieh Yu, or Yu Cheng-Chieh in Chinese form, from personal correspondence). The BDA dancers reported that choreographers who run small companies rely on dancers working for free, making their income from

① Because the two choreographers worked with different dancers, it is possible that the levels of comfort or discomfort with the vocabulary, dynamics, and process were specific to the group in question. However, because the difficulty with Jeyasingh's vocabulary, dynamics, and working process was shared among all the dancers in her group and the comfort with Zhang's material was common among his dancers, it seems likely that the choreography, rather than the dancers' personalities, movement preferences, or interpersonal interactions, accounts for the difference.

② Wilcox (forthcoming) comments on "fluidity and circular motion in the back, chest and shoulders," a "softness of the upper body" that is a defining feature of Chinese classical dance.

③ Wilcox, in her descriptions of learning Chinese classical dance, emphasises the importance of synchronising movement with breath.

④ Katherine Mezur reports that, by the end of the project, the dancers had adjusted to the task-based approach.

⑤ Norbert DuBois (2000: 77) quotes Xu Ding Zhong on the practice of evaluating the body structure of prospective dance students.

⑥ This system was based on the Soviet ballet training system (Zhang Wei presentation, April 22, 2010, Wilcox forthcoming, DuBois 2000, Beijing Dance Academy Editorial Board 1997). Han Jin also comments on "a widespread adoption of western ballet's 'systematic,' 'standardised,' and 'scientific' methods of instruction."

ticket sales.^① Because of these difficulties, the dancers in Jeyasingh's piece shied away from the prospect of becoming choreographers themselves.

These working conditions contrast with those of the dancers in Jeyasingh's company: project-based work in a small, regularly, but not heftily, funded company. Jeyasingh recruits dancers who have worked as independent performers, as many classical Indian dancers tend to, or who are contemporary dancers used to working in small company environments. The UK offers a range of funding options, tiered to different levels of establishment. Funding is regionally specific, although the majority is concentrated in London, where the Shobana Jeyasingh Dance Company (SJDC) is based. Jeyasingh's company is a regularly funded organisation but it does not receive support at the same level that, for instance, a major ballet company does. As such, her dancers work on a project-by-project basis. Jeyasingh's company, like many contemporary dance companies, has become a training ground for young, aspiring choreographers, as dancers trained in bharata natyam but interested in creating experimental work, draw on their experience in her company as they begin to put forward their own choreography.^②

The BDA dancers are products of a system that promises job security, at least on a short-term basis, a rarity for dancers in other national locations. They are less concerned with developing working a relationship with an individual choreographer, because their employment is not project-based and they don't need to be looking ahead to their next venture. However, their status-and pay-in the BDA company depends on their ranking in a national evaluation system. Thus, dancers participate in national competitions in order to demonstrate their capability as performers. For this, they receive a nation-wide rank.^③ Despite their

relatively stable position as members of the BDA dance company, then, they are still beset with the need to continually establish themselves as exceptional dancers. The impetus to establish oneself as an outstanding dancer on a national level acquires more urgency than the need to present oneself as a vital part of the choreographic process.

The UK funding structure contributes to a sense of mutual responsibility and an eagerness on the part of dancers to participate. However, it also cultivates an awareness of continual financial instability. This creates a sense of urgency: any one project may not continue into the future so dancers need to be looking ahead while working hard in the present. At the same time, dancers have the option of becoming choreographers, not only by working their way through a system, as those who establish themselves as top dancers in a company and then segue into choreography do, but also by launching a career as an independent artist, applying for project funding, working in educational and community settings as well as concert performance ones, and participating in choreographic showcases, such as, for instance, Resolutions or Spring Loaded. The BDA system, by contrast, encourages dancers to compete with one another to establish or maintain their status, determined by an outside and seemingly objective rank.

Parallel Histories

As much as BDA dancers and SJDC dancers experience contrasting working conditions, they nonetheless work with forms whose histories include similarities. Likewise, both Jeyasingh and Zhang create modern dance out of reformed, conventional movement languages. Jeyasingh has developed her

① Interestingly, the difficulties faced by independent dance artists in Beijing shares some parallels with the difficulties encountered by American choreographers. Federal arts funding in America is extremely limited. Local funding is variable. As my colleague Dan Froot said recently, dance is characterised by a poverty mentality. This is a surface observation, based on limited information. However, it is interesting to me that a large-scale state funding system and the utter lack of one may yield similarities in dancers' and choreographers' working conditions.

② Examples include Mavin Khoo, Jiva Parthipan, Kamala Devam, and Avatara Ayuso, who have performed in Jeyasingh's company while creating their own work.

③ I am indebted to Emily Wilcox and Cheng-Chieh Yu for explaining this system to me.

dance vocabulary based on her experience with the South Indian classical dance form bharata natyam. Zhang works with Chinese classical dance as well as contemporary dance. Both bharata natyam and Chinese classical dance emerged as concert practices through a complex series of negotiations with nationalism, overhauls of governmental systems, and transnational modernity.

Bharata natyam was refigured in the early 20th century by practitioners and promoters who embraced cultural nationalism and who put the dance forward as an emblem of national pride in response to colonial critique. Dancers examined the dance's history, proposing different definitions of tradition and identifying contrasting sources as evidence of the dance form's antiquity. Thus, for some dancers the 19th-century courtesan practice associated with courts and temples represented a high point of aesthetic creation while, for others, this period constituted a decline in a system whose apex was in the classical period associated with Sanskrit theory texts and literature. Beginning in the 1930s and accelerating in the late 20th century, dancers made reference to and, in some cases, incorporated technical descriptions of dance from ancient and medieval aesthetic theory texts, descriptions of dance in literature, and visual iconography that included depictions of dancing.^①

Chinese classical dance was constructed in the 1950s out of a range of indigenous and foreign practices, primarily Chinese opera, martial arts, and European ballet, as well as through reference to visual iconography (Han Jin, Wilcox forthcoming, Xu Rui

personal correspondence). In other Asian contexts, notably India and Indonesia (Hughes-Freeland), practitioners developed concert dance forms out of court dance practice.^② China had not had a court dance tradition since the 10th-century and, thus, it did not have a recognised, 'high-culture' dance practice on which to base its concert form (Han Jin, Wilcox forthcoming). Thus, the move was to re-imagine a classical art form based on a range of indigenous sources in order to capture a Chinese 'essence' (Han Jin, Wilcox forthcoming) that undergirded performance and that constituted a training practice, facilitating the creation of a professional dance sector (Beijing Dance Academy Editorial Board, Zhang 2010).^③ Dance reformers embraced Soviet ballet as a model for training and as a movement language.

In both the bharata natyam and Chinese classical dance spheres, prominent practitioners refigured dance materials with reference to a set of principles, thus developing a 'classical' rather than primarily 'traditional' form.^④ In each case, some dancers resisted an emphasis on sets of principles rather than on the specifics of historical practice. In the case of bharata natyam, revival-era practitioner Balasaraswati foregrounded the recent past associated with the devadasi tradition while, in the Chinese classical dance milieu, Sun Ying developed the Han-Tang style, which attempts to access the values of pre-10th century dance, rather than foregrounding a transhistorical Chinese essence (Wilcox forthcoming).

There are, nonetheless, key differences between

① I offer a more extended examination of this phenomenon elsewhere (O'Shea 2007).

② Han Jin also notes this contrast between China and other Asian contexts, in that other Asian societies had existing classical (that is, court) dance traditions from which to develop a stage dance tradition.

③ There was a move to professionalise and standardise Chinese folk dance practices, reworking the folk vocabularies of China's diverse regions and ethnicities so they can function as a unified vocabulary for training and as a basis for new works of choreography based in folk idioms. Dancers, choreographers, and scholars from urban centres travel to outlying regions to learn folk dance material in order to rework it for staging purposes. Zhang Wei points out that folk dance movement also undergirds much contemporary dance choreography in China (presentation April 22, 2010).

④ Here, I define the terms classical and traditional in accordance with an Indian aesthetic theory distinction between *parampara*-oral tradition and *sastra*-prescriptive text. 'Tradition' implies an unbroken, handed-down set of practices while 'classical' denotes adherence to a set of principles. Interestingly, tradition tends to be more fluid over time, changing gradually and, often, seemingly organically as a practice is handed down while classicism tends to emphasise fixity over time. However, tradition can be more restricted at any one moment, given its emphasis on continuity, while classicism, given its emphasis on principles, not form, allows for more exploration.

these two forms. Bharata natyam is a twentieth-century recrafting of an older form. A living tradition preceded its appearance on the urban concert stage. A hereditary devadasi practice continues to exist alongside the urban concert one, although it remains marginalised.^① While practitioners debated the extent to which they needed to overhaul and reform the practice, they nonetheless relied on the repertoire, movement vocabulary, and choreographic structure of *sadir*, the dance form that preceded bharata natyam's emergence on the concert stage. As such, bharata natyam is a synthesis of traditional and classical practice. Moreover, the practitioners, promoters, and scholars, who led the bharata natyam 'revival' were lay people who aligned themselves with a nationalist sentiment, largely through the propagation of the arts; they were not primarily involved in government.^②

Chinese classical dance, by contrast, was an overt reconstruction based on historical sources. Practitioners created Chinese classical dance through a series of conferences debating how best to express a Chinese 'essence' in dance.^③ Unlike the bharata natyam revival, this was an officially led project that had the support of government institutions. The bharata natyam revival and the subsequent refiguring of other Indian practices, by contrast, began under colonialism, driven by individuals and sustained by

voluntary arts organisations, or *sabha*-s. Only later, in the postcolonial period, were the classical dance forms supported by India's regional and national governments (Shah 2000). These differences reflect contrasting governmental structures in the two countries, with the Chinese arts patronage system being centralised and standardised and the Indian system foregrounding both national unity and regional diversity.^④ The creation of Chinese classical dance engaged explicitly with outside concerns, especially with the movement language of ballet, while bharata natyam's intersections with Western theatrical and dance forms, classical and modern, remained implicit and located more within its history than its form. Finally, the bharata natyam revival was invested in historicity while the creation of Chinese classical dance favoured an essence over the specifics of a practice.^⑤

Dance forms like these, which embody complex histories, trouble the idea of 'culture' as an organic, implicit entity cut off from politics and economics. Moreover, they challenge the idea of the nation as fixed and discrete, signalling how transnational concerns are present in the very consolidation of 'national practices.' The contemporary work that draws from them does so even more overtly, speaking to the complex concerns of urban life in a globalised and

① Daves Soneji, who has studied and documented enduring devadasi dance practice, argues that it is not so much that the dance practice has disappeared but that the aesthetic frame for viewing it has changed and has, in a sense, rendered it 'illegible' to most viewers (Soneji forthcoming).

② There are, however, some interesting intersections between bharata natyam and large-scale politics. One of the early dancers of the revival, E. Krishna Iyer was actively involved in the Indian independence movement. Rukmini Devi was asked to run for President of India, a request that she declined. Dancer Vyjayantimala Bali was a Member of Parliament.

③ In the sense that the reconstruction of the form developed out of an official conference, Chinese classical dance carries more similarities to the Northeast Indian dance practice Odissi. Nonetheless, the reformed concert practice of Odissi emerged out of a reform and consolidation of two living traditions, the *mahari* and the *gotipua* traditions. See Ananya Chatterjea (2004) for a detailed examination of the construction of history in Odissi.

④ See Shah (2000) for a detailed discussion of the institutionalisation of the arts in postcolonial India.

⑤ See Wilcox (forthcoming) regarding the cultivation of a Chinese essence through Chinese classical dance. The distinction I suggest between historicity and essence is complicated by competing investments in both forms. As Wilcox argues, the Han-Tang style, more than the Dunhuang style, attempts to access the aesthetic values of a particular historical moment. As I have indicated elsewhere (2007), some early bharata natyam practitioners, such as Rukmini Devi, described bharata natyam less as a form than as an essence that undergirded a range of practices. Nonetheless, for most Chinese classical dancers, it seems that a Chinese essence is more important than historical continuity while the wealth of dance reconstruction projects and dance histories written by dancers in the bharata natyam sphere indicates the importance of specific histories to bharata natyam practice.

globalising world.^①

Bodily Difference as a Challenge to a Unitary Definition of Culture

Zhang Yunfeng's piece offers another challenge to notions of 'culture' as tied to nationhood. *Darkest Night, Brightest Light* was a piece for four dancers, including disabled performer Liu Yan, dancing in her first work since the accident that left her with a spinal cord injury that requires her to use a wheelchair. The other three dancers are non-disabled.

The movement to rework the representation of disability from a personal, medical condition to an identity constrained by social exclusion is known in the disability-rights movement as disability culture.^② This notion of culture moves away from a definition tied to the nation and, like the histories of the classical forms invoked above, signals specific histories and experiences that emerge from the experience of marginalisation. I do not want to suggest 'disability culture' as an unmarked, utopian category that transcends national boundaries and local histories. However, I do want to consider that the term disability culture is not incidental and that it does not refer to culture in only the 'arts and letters' sense. Rather, it offers the possibility that disabled people share certain commonalities of experience and intersecting histories as well as differences and that each of these intersect with the realities of daily life in a particular national, regional, and local context. Such a redefinition of 'culture' challenges the approaches to interculturalism that assume a fixed site of exchange—the stable 'culture'—through which the dynamic 'inter' can work.

However, this piece only partially participates in disability culture, largely because of the infrastructure of the dance space. I was struck, as I moved through

the BDA space and watched choreography sessions in different studios, on different floors of the building how little provision there was for disability access. Stairs had no ramps; floors in doorways had lips that a wheelchair user couldn't mount without assistance. It was impossible for a wheelchair user to move about the space without the help of an attendant. It made it difficult to ponder a dance work that celebrated different bodies in a space that did not allow for the free movement of these bodies.

At the same time, the inclusion of disability dance in this piece presents an important challenge to a national system that ranks all dancers according to a standard set of presumably consistent criteria. A single ranking system does not allow for the different definitions of virtuosity on which disability dance is based. Disability dance suggests that a dancer manipulating his wheelchair in elaborate spatial pathways creates a choreographic image as much as a dancer who torques and pivots between levels. It suggests that a dancer who propels herself through the space on her arms, in part because she has only one leg, is as athletic, as 'technical' a dancer who cartwheels across the stage. Although Liu Yan's performance was more subdued and more expressive than those described above, her re-entry into performance suggests the need for changing dance definitions, including those that identify excellence in performance.

Beyond Interculturalism/Toward Intercontextualism

Economic structures, institutional systems, training practices, and working processes shape the creation of work labelled 'cultural' and designated as 'intercultural.' These specific conditions contribute to

① Jeyasingh often identifies her work as speaking to the concerns of daily life in urban environments, in which globalisation plays itself out. A casual walk around Beijing indicates that this city is one of those environments. Soviet-style monumental architecture contrasts with winding alleys and courtyards where residents keep animals and tend gardens, where food stalls and carts compete for business, which in turn, contrast with the gleaming, almost antiseptic buildings which house restaurants, clothing stores, and banks affiliated with multi-national corporations.

② In this section, I am merely gesturing to a much larger set of conversations around disability and performance. For a more sustained discussion, see, for example, Albright (1997: 56–92), Benjamin (2002), and Kupperts (2003).

aesthetic production and to expectations around ways of working as much as ‘culture’ does. ‘Interculturalism’ of the types addressed above-extraction, vocabulary exchange, and formal translation-all rely on a notion of ‘culture’ that is relatively stable and that is rooted more in tradition than in economic circumstances and in historical ruptures. A replacement of the term interculturalism with another that foregrounds culture as a complex, contradictory entity made up of a dynamic web of relations, economic and otherwise, might allow us to better explore intersections and divergences between national and local contexts. Rustom Bharucha invokes the term ‘intercontextual’ to propose a consideration of “more complex ways of translating” (2000: 17) histories, economic systems, and power differentials as well as ‘culture.’

I suggest extending this term to include projects that reflect on points of divergence and intersection across boundaries, borders, and communities. A longer project could bring together choreographers for more prolonged discussions than the ones we experienced at BDA. It could open the possibility of choreographers sharing not just their movement languages, or perhaps not sharing their movement languages at all, but creating dialogue around their working processes, the syntax and structuring devices their choreography deploys, and the external imagery and framing devices with which they experiment.^① A more sustained project could allow choreographers to explore the creative potential generated by shared histories, divergent political circumstances, and contrasting working conditions. Such a reconsideration could more fully support work that responds actively to a changing world.

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“Modern Bodies” in a Shaking World: The Danscross Project

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It is a relief and a pleasure to be in a studio—a place of work that brings us back to the floor and the simple and challenging task of standing up, of being present.

Bannerman 2009

Disease is the impossibility of standing upright in dance and in the theater.

Derrida 1978 [1967]: 183–4

As I left I had trouble walking. My hips were aching badly and my head felt so heavy that I kept falling forward. It was hard to keep my neck straight. The strain cramped the muscles of my shoulders and lower back.

Darrieussecq 1997: 63

In conversation during the creation of Shobana Jeyasingh’s *Detritus*, one of the dancers described the process to me as “making modern bodies.” She went on to talk about the speed of change in Chinese society, and how, in her interpretation, this was mirrored in the disjunctive, non-narrative, constantly varying qualities of Jeyasingh’s choreography.

It is a telling point. The dancer’s interest in learning how to reflect modern life in her work falls somewhat short of the Western critical consensus that contemporary dance also reflects on modern life, but it appears to cut to the quick of Chinese involvement in the Danscross project as a whole. The idea that, in a time of rapid socio-cultural transformation, Beijing Dance Academy (BDA) Company members trained in Chinese classical and folk traditions would benefit from exposure to the working practices of choreographers working in a contemporary idiom makes a lot of sense. At the same time, the assumption that one can ‘make’ a ‘modern body’, while by no means unique to the

Chinese context, does, when articulated by a Chinese dancer rigorously trained in an elite state institution, seem to bespeak a distinctive historical and ideological legacy. Under Mao, the ways in which bodies were mobilised, collectivised, emancipated, idealised, aestheticised, disciplined and eliminated in the service of national progress were manifold. In a lobby display at the BDA, a photograph showed a *corps* of women in boiler suits and ballet shoes standing on *pointe*. For me, the document seemed to draw together a conventionally divergent set of practices and discourses concerning gender, virtuosity and beauty on the one hand, and labour, productivity and mass address on the other. And while that particular conjunction of economic, political and cultural imperatives is a thing of the past, the *fact* of such a conjunction clearly remains, and there is little reason to believe that an international dance-making collaboration is any less a manifestation of the particular combination of historical forces and globalised innovations that characterise the present moment.

In one regard, then, the interest of the BDA Company dancer in “making modern bodies” is unsurprising. Indeed, if we are to credit the likes of Larissa Heinrich and Fran Martin, who argue that “the body, understood as a series of constantly transforming concepts and practices in cultural and historical contexts, can be interpreted as symptomatic of Chinese modernities” (2006: 10), then it would have been all the more irregular if the question of “modern bodies” had not come up during Danscross. Nevertheless, as Heinrich and Martin’s assiduous de-essentialising and pluralising highlights, the precise nature and status of the ‘modern body’ is far from settled, or indeed

settle-able. Contributions to the debate can arise from considering any number of corporeal practices, and in the present context, it bears asking: what does it mean for a dancer to create a ‘modern body’ in Beijing today?

In Anglophone dance scholarship, the most recent theorization of the relationship between the body and modernity is to be found in André Lepecki’s *Exhausting Dance: Performance and the Politics of Movement* (2006). There, Lepecki draws on the work of the German philosopher Peter Sloterdijk, amongst others, to make a persuasive case that movement itself has been seen as an inherent characteristic of modernity. Insofar as “dance ontologically imbricates itself with, is isomorphic to, movement” (2), then it is emblematic of modernity:

as the kinetic project of modernity becomes modernity’s ontology (its inescapable reality, its foundational truth), so the project of Western dance becomes more and more aligned with the production and display of a body and a subjectivity fit to perform this unstoppable motility (3).

Lepecki is critical of this state of affairs, and in his book he discusses a range of practitioners who have ‘exhausted’ dance through a variety of aesthetic strategies that pause or disrupt this compulsion. His hypothesis is that “the recent exhaustion of the notion of dance as a pure display of uninterrupted movement participates of a general critique of this mode of disciplining subjectivity,” (2006: 7).

As is apparent in the above quotation, Lepecki is careful to specify his focus on “the project of Western dance,” though less attentive in delineating whose or which modernity he is critiquing. Quite clearly, historical, cultural, political and economic differences dictate that even if we find Lepecki’s analysis convincing in the Euro-American context, it cannot be applied wholesale to Chinese dance; but nor can it be entirely discounted, since many aspects of Chinese modernity overlap with or reconfigure those of so-called Western modernity.

By this token, a clue to an element that both adds

to and nuances Lepecki’s argument lies in the epigraph from Chris Bannerman at the start of this paper, who wrote the beginning of the Danscross collaborations of his “relief and pleasure” at being in a dance studio, addressing “the simple and challenging task of standing up, of being present” (2009). It is difficult to know how consciously, if at all, Bannerman was channelling Mao, but the echo of one of the most famous declarations of Chinese recovery—“The Chinese people have stood up”—is audible in Bannerman’s posting. Am I being facetious? At the very least we can note the persistence and apparent persuasiveness of “standing up” as a trope by which “modern bodies” announce themselves and initiate action. In part, this is a quality of the assertive and self-reliant nature of the act; but it is also because of what it defines itself against, what the active agent ‘stands up’ out of. For Mao, speaking in 1949, China’s century of humiliation (which began with the first Opium war of 1842) was at an end; his nation would no longer be, as the colonial slur had it, “the sick man of Asia.” In Bannerman’s case, the stakes were admittedly somewhat lower—standing up and being present in the studio marked an end to “the abstractions of the discussions and the planning”—but the distinction remains. In the epigraph that follows Bannerman’s, above, Jacques Derrida is paraphrasing Antonin Artaud, for whom the dual enemies of presence and corporeal integrity were critical analysis and medical treatment. Derrida’s fuller exposition (which ends with quotation from Artaud) reads:

One’s-proper-body-upright-without-detriment. Evil, pollution, resides in the *critical* or the *clinical*; it is to have one’s speech and body become works, objects which can be offered up to the furtive haste of the commentator because they are supine. For, by definition, the only thing that is not subject to commentary is the life of the body, the living flesh whose integrity, opposed to evil and death, is maintained by the theater. Disease is the impossibility of standing upright in dance and in the theater. ‘There is plague, / cholera / smallpox / only because dance /

and consequently theater / have not yet begun to exist' (84, p. 127)" (1978 [1967]: 183–4).

At the most general level, then, two characteristics of the "modern body" are that it stands, and it moves. In considering dance, we could abstract these characteristics as verticality and flow, and indeed both were important features of the work that I observed during the Danscross project. Verticality manifested itself on a mundane level as attention to posture; but the valuing of leg extensions as exemplary technique also meant that the dancers who could achieve the tallest, straightest verticals (such as Sun Rui and, iconically, Liu Yan before her accident) were accorded a higher status within the group (and, anecdotally, increased earning power in the commercial market). 'Flow'-as informed by the concept of *qi*-was clearly a pre-occupation of Zhang Yunfeng in his choreographic practice, which during Danscross took the form of a close-quarters combination of narrative, demonstration, observation and hands-on guidance. Already clear about the content of the dance he was creating, Zhang's floorwork with the dancers was focused and sustained. He spoke in a low, easy murmur, and I had the sense that his interaction with the dancers was itself an exercise in exemplifying the sense of flow he sought to bring about in their realisation of his choreography. From what I gleaned in translation, this approach extended into his exposition of the dance for the dancers, which took the form of an imagistic running commentary. For example, at the culmination of a phrase or sequence, the dancers would be asked to imagine that they were looking out to sea; at other times, they were to visualise the water flowing through them.

That these principles of flow-if not Zhang's specific vocabulary and visualisation techniques-were familiar to all the dancers of the BDA Company was apparent from the initial approach of those working with Shobana Jeyasingh. On the second day of the project, Jeyasingh asked them to create short dance portraits of 'hybrids,' which combined humans, animals and objects in a mixture of classical archetypes and

contemporary figures. The dancers' transitions between phrases, and between the two components of the hybrid were seamless. Many of the gestures that formed the basic vocabulary of the final piece originated in this exercise, which accounts for how much of *Detritus* made recognisable reference to the classical and folk forms in which its dancers specialise. However, one way of characterising Jeyasingh's process is as a parsing of these initial movements and a detailed investigation of the transitions, in order to draw out and elaborate on the points of tension or disjunction that the initial seamlessness smoothed over. These gestures were isolated, repeated, amplified, reversed, inverted; they were intersected with those of other dancers, distributed amongst the ensemble, and blocked uncompromisingly together over counts of eight and sixteen.

The resulting choreography still required the dancers to establish and maintain that sense of flow through their gestures and phrases, but in the passage between phrases, as well as their shifting interactions with each other, the anticipated follow-through was diverted, the flow redirected; at the limits of a stretch, the opposition of a joint, or in the resistance of one body to another, we did not find graceful culmination or pleasing flourish, but a cul-de-sac that would cause the muscle, limb or partner to rebound off in a new direction. This, in turn, impacted on the place of verticality within the piece. From the brash opening move in which Wang Lei, Wu Shuai and Sun Rui carried Zhao Zhibo pell-mell the diagonal length of the stage, verticals were offset by a horizontal and diagonal 'spread' of movements and bodies. Arms and legs hoisted aloft would crumple at the joints or curve down, and the male-on-male duet between the two heaviest members of the ensemble (Sun Rui and Wang Lei) meant that the conventions of light lifts and high jumps were compromised, emphasising weight, heft and muscularity instead.

In part, this rupturing of flow and verticality was a specific characteristic of Jeyasingh's choreography, informed as it is by her own long-term exploration of

how the practice and principles of *bharata natyam* are refigured in and by contemporary life in multicultural London. But can we also identify in these outcomes a more general quality of “modern bodies” in dance? The third epigraph that heads this article is from Marie Darrieussecq’s feminist take on Kafka’s ‘Metamorphosis’, *Pig Tales* (1997). The novel recounts the first person narrative of a woman turning into a pig in a dystopian France of the near future. The descriptions of corporeal transformation as bones and muscles contort, flex and expand the woman into a “horizontal human” (as pigs are sometimes known), are particularly striking. Watching the dancers of the BDA Company hobble and grimace through the first week of rehearsals as they strove to adapt to the new choreographic dispensation, it struck me that the “modern body” would not be made without a struggle. More than that, however, it prompts the thought that such struggles are an integral and perhaps irresolvable feature of such bodies.

In the case of *Detritus*, this is best evidenced by a curious inconsistency between the rehearsal process and the final presentation. Put simply (if subjectively), although towards the end of the process I was captivated by run-throughs of the piece, the final performance bored me. A mere five minutes long, it nevertheless failed to hold my attention. The reason is no doubt as subjective as the judgement: what interested me about the run-throughs was their incompleteness. This is somewhat paradoxical. *Detritus* is a dance that demands confidence, commitment and clarity from its dancers. Without it, the whole structure of the work becomes opaque, and in the absence of a narrative or emotional trajectory, the sense of a guiding logic to the work (if not an understanding of what that logic is), is central to its success: as Jeyasingh said at one point in the project, “for me, structure is narrative.” In the final presentation, the costume and lighting design were geared towards serving this exactitude. Bold washes of primary colour on the backdrop offset the dancers. Clad in tight-fitting sky-blue and blood-red dresses and

body suits, they looked like they were competing in a futuristic Olympic sport. This highlighted certain features of both the dancers and the dance, such as the isolation of limbs, whose interlocking created an entity apparently more complete than the bodies to which they remained attached. Overall, however, the execution of the dance was insufficiently precise, with the dancers appearing to lack the requisite strength to fill out the movements, sharpen the transitions, or centre the poses. As a result, the design aesthetic took on a kind of flat sheen, as likely to deflect attention as to draw it in.

By contrast, such failings were a key part of what made the rehearsals so compelling to watch. No doubt false starts and fatigue are part and parcel of any such rehearsal process, but where my attention seemed to glance off the final product, in this case I was absorbed by the myriad ways in which the dancers faltered towards realising the dance. Naturally, over the course of the rehearsal I witnessed any number of beautifully executed gestures, luminous phrases, and flashes of innovation and inspiration. But these were embedded within a process marked by hesitation and ambivalence. Moreover, while the personalities and institutional dynamics involved will always play a role in such determining circumstances, in this case I would argue that they provide neither the sole, nor perhaps primary, explanation. What made the rehearsals so intriguing to watch was not the discomfort of individual dancers, but a shared aesthetic of difficulty and puzzlement. Counting out loud; watching each other; creasing your face in concentration; moving too early or too late, too fast or too slow; covering up errors; finding yourself in the wrong place; beckoning to your partner; discovering the ‘right’ way of doing something in the process of doing it; sketching and ghosting phrases while waiting to enter; opening the window in the middle of a run; mis-timing a synchronised movement; micro-coaching your partner while dancing; pausing in the middle of a phrase to work out what comes next; cracking a joke; rolling your eyes; smiling; stumbling; dropping your partner;

doing something under duress, or with forbearance, or with interest, intrigue, pleasure, joy; running out of breath; running out of energy; leaning on the *barre* and closing your eyes; throwing yourself into it again, exhilarated, indifferent, or peevish; feeling unwell; running a fever; watching the clock; needing a fag. In the normal run of things, any one of these actions will be experienced passingly, and met with little more than mild irritation or the glimmer of a smile, if they register at all. Taken together, and interwoven with the dance that *Detritus* was supposed to be, they produced a compelling spectacle that was both difficult to watch and hard to look away from. For Lepecki, the choreographic critique of modernity lies in what, following the anthropologist Nadia Seremetaki, he calls the ‘still-act’, “a corporeally based interruption of modes of imposing flow” (15). But the dancers of *Detritus* were as much stilled as stilling: paused mid-gesture by a surfeit of concentration, or an abrupt forgetting of place or count. Their exhaustion was not so much a choreographic strategy as an integral part of the process; the process, that is, of making modern bodies.

In many regards, Zhang Yunfeng’s *The Brightest Light in the Darkest Night* functioned in the opposite way. This is well illustrated by a notable feature of the final video documentation of the performances, where the editor has chosen to mute the recorded sound of the live dances in favour of a ‘clean’ overlay by their respective soundtracks. In the case of *Detritus*, this only exacerbates my concerns about the superficial sheen of the performance that I discussed above. With Ryoji Ikeda’s absorptive, sinewave-like opening music untroubled even by the sound of footfalls or breath, the dancers appear all the more distant, abstracted. By contrast, the heightened emotional tenor of *Brightest Light* ... reaches a telling climax in its transposition onto DVD. As the title hints, a central tension in the dance was between an oppressive narrative of psychological suffering, and a choreography that aspired to transcendent lightness. The sound mix of the video edit extended this dynamic to its logical

conclusion by granting the silenced dancers the aural equivalent of weightlessness, while giving free reign to the melodrama of the accompanying music.

The resulting sentiment overwhelms the piece, and in my understanding, this was more or less the artists’ intention. As much an ‘event’ (marking Liu Yan’s return to the stage) as it was one dance in a programme of eight, *Brightest Light* ... apparently provided a means for Liu, Zhang and sympathetic audience members alike to assuage her moment of trauma. Not having been familiar with Liu or her work before the accident, my own sympathies remain limited to what, after the fact, I am capable of imagining of such an appalling tragedy. However, while my emotional response inevitably fell somewhat short of what the dance anticipated from its audience, in the context of the present discussion, I would argue that there is more to be said of the piece than was encompassed by its cathartic impetus. After all, while *Detritus* may have sought to make a choreographic virtue of disrupting flow and disjoining verticality (an aspiration, I aver, more honoured in the breach than in the observance), *Brightest Light* ... took this condition as its non-negotiable starting point. After all, there is no more brutal affront to either quality than the point at which the synapses animating Liu Yan’s upper torso come up against the objectified “stone” of her lower body.

Analytically, this is difficult terrain. That the stark details of Liu’s tragedy suggest the contours of melodrama, if not myth, risks obscuring the basic, devastating fact that it was first and foremost a personal calamity with long-term consequences for the dancer and her family. Any attempt to run a straight line from the event to some larger lesson in cause and effect can only succeed at the expense of recognising that Liu’s fall was an accident. However, fall she did, and while we can acknowledge that there was nothing inevitable in it, we must equally accept that, with the stakes so high, a serious injury amongst the participants in the Olympics Opening Ceremony was unsurprising. One only needed to watch the spectacle to realise what a

remarkable showcase for China it was. The scale and precision of the mass performance components alone signalled a capacity not only for visual and choreographic inventiveness, but also for a level of social mobilisation, organisational efficacy and technical prowess that spoke volumes about China's re-emergence onto the global stage. It established a perception, burnished as the largely controversy-free competition got underway, of the Games as a vehicle for China's own performance as a modern nation state.

But such achievements come at a cost. In January 2008, London's *Sunday Times* reported that China had "systematically covered up the accidental deaths of at least 10 workers, and perhaps many more, in a rush to construct the futuristic "bird's nest" stadium in Beijing" (*Sunday Times* 2008). Chinese officials initially denied that there had been any deaths, before conceding a week later that six workers had died and four had been injured on Olympic construction projects over the preceding five years. Of course, such incidents are not unique to China. But with so much to prove in such a short and spectacular window, the risks for all involved, both inside and outside the stadium, would be correspondingly raised.

Although a more conventional dance in emotional and narrative terms, therefore, *Brightest Light*... can also been seen as a choreographic response to the exigencies of modernity, or indeed, if one is so inclined, a reflection on the cost of entry into modernity. Of course, in so far as the conditions of the performance were imposed upon its creators, there was little in the way of the overt celebration, knowing integration or unsettling challenge of disability that Western audiences have come to expect from companies like Candoco and Amici in dance, and Grease and Back to Back in theatre. That Liu's accident had happened so recently further militated against such an approach. Accordingly, her fixed position on stage, as well as the voluminous ball gown that covered her legs and part of her wheelchair, served to downplay the most obvious physical manifestations of her condition.

However, such stasis and 'curtaining' had an inevitable knock-on effect on the dance as a whole. The exertions of the three male dancers (Wu Weifeng, Wang Zihan and Li Nan) were presented first and foremost as emotive wish fulfilment. But in more formal terms, we can see Zhang's contribution as a choreographic response to the subtraction of an iconic index and core physical component of the tradition in which he works: the vertical line of a hyper-extended lower torso.

Consciously or not, then, Zhang's was a choreography of compensation. The abovementioned focus on flow in the movements and lightness in the steps resulted in a dance that was not merely effective, but startling. The swoops, leaps, falls and recoveries of the male dancers were amongst the sharpest, swiftest and most completely realised in the whole Danscross programme. In part, this is because they were structurally offset by the tragic inevitability of the psychodrama. But it is also because there is an 'internal' tension within the choreography between the individual vitality of each dancer, and the horizontal distribution of Liu's countervailing immobility, which they were also charged with accommodating. This established a distinctive relationship between Liu and her avatars. Her gestures were amplified (though not mirrored) in the three solos that made up the bulk of the piece, and this served in turn to throw renewed attention onto the micro-choreographies of her fingers, hands and arms. Seated on a raised platform with her back to the audience for the first minutes of the dance, Liu's arms became a focal point of the performance because they carried a degree of expressive responsibility that is more conventionally dispersed across the face and torso, and shared with other limbs. In turn, each joint-shoulder, elbow, wrist, knuckles-was tested for its limits, each isolatable part-upper arm, lower arm, hand, fingers-opposed to the rest. The result was an incipient inventiveness that, one would hope, will outlast the emotional distress that the dance sought more explicitly to salve. If it does, it will be because it forms the basis of a mode of movement

that can take its place within the modernity of which Liu's body is an integral, if currently subdued, presence.

In the case then of both *Detritus* and *Brightest Light*..., the path to 'making modern bodies' seldom ran smooth. If anything, they were created in spite of, as much as because of, the best efforts of the dancers and choreographers. In this paper, I have sought to establish the inevitability of this by registering the encroachment of external factors upon the otherwise relatively contained environments of the BDA studios and the Poly Theatre. Before closing, however, there is one further factor in the project that needs to be reflected upon, for not to do so would be disingenuous, to say the least. The fact that one of the biggest 'encroachments of external factors' upon the process was the presence of observers was playfully alluded to by Chris Bannerman in his initial blog posting, when he wrote: "We are in a studio, alone, except for Shobana, and the dancer/demonstrator Avatara Ayuso, the BDA dancers, the interpreters, the organisers, the academics, the documentors, the student documentors; all watching and waiting" (2009). However, the inclusive "all" at the end of the sentence is a salient reminder that Danscross was inherently an investigative enterprise, defined by the participation of many more individuals, in a greater variety of roles, than is ordinarily required for choreographer and dancers to work together.

By this token, the conjunction of creativity and research in Danscross was indicative of another means by which 'modern bodies' are made: they become objects of enquiry and a source of new knowledge. Following the guiding logic of this analysis, however, such a process would not be complete without its own complications and contradictions. At a personal level, this was most apparent to me in the differences I encountered as a researcher between the two dance-making processes I was observing. Formally, the choreographing of *Brightest Light* ... was a more hermetic procedure than *Detritus*. This is not only because it took place in a monolingual environment

(all the participants spoke Mandarin), but also because of the density of pre-existing relationships and a shared background of expertise and experience amongst the participants, which meant that relatively little of the process required exposition or open discussion. This was compounded by Zhang's working strategy which, as I have already noted, involved close, quiet, hands-on engagement with the dancers in order to instruct them in a pre-determined choreographic sequence.

Involving a larger and more diverse group than *Brightest Light*... the creation of *Detritus* took the form of a more self-reflexive enquiry into the formal properties of the gestures and phrases initially proposed by the dancers, and the principles on which they could be structured. This process was subject to constant elaboration and commentary, as ideas and instructions were translated between English and Mandarin, and between speech and gesture. There were, of course, limits to how well I could follow such developments. I remained seated at a distance from where the 'action' was, and could not have seen or heard everything without imposing myself on the scene. Moreover, the apparent transparency of the process was something of a red herring, since it risked obscuring the various elements that passed under the radar, for example personal conversations between the dancers, the tacit understandings between Jeyasingh and her assistant, Avatara Ayuso, and the predispositions of the artists towards their interpreters. This is to say nothing of the myriad ways in which ideas, intentions, actions and understandings were changed in the process of their translation, or even just their repetition over the longer-than-usual time it took to communicate.

There is an entire paper to be written on the role of mediators and intermediaries in the Danscross project. Here, however, I would like to pick up on one small but telling detail. Part way through the process, one of the interpreters expressed her concern to Chris Bannerman that, since Jay O'Shea would shortly be arriving from America where swine flu (or pandemic influenza A (H1N1)), as it is more formally

known) had been reported, she would be vulnerable to infection. As a translator, she reasoned, she would be in closer contact with Jay than other participants, thereby putting not only herself, but by extension her entire family, at risk.

As it happens, the interpreter was mollified by a remarkable sleight of diplomatic (not to say sanitised) hand on the part of Chris Bannerman. But for me her concerns threw a whole dimension of the Danscross project into stark relief. Here was a situation where people from different parts of the world had travelled through time zones and temperature scans to spend time together working with their bodies. Indeed, my own arrival had been delayed because of new visa restrictions brought in on account of swine flu. Once together, the role of the participants was to transmit ideas and actions. They worked through mediators and intermediaries, and were themselves mediators between the 'here' and the 'now', and other places, other times. Moreover, as the interpreter's anxieties underscored, this was not an abstract process. Physical proximity and bodily contact brought the participants into the potential ambit of infectious microbes whose origins lay on the other side of the world, and meant that the very air they shared could not be vouchsafed by the collaborators who breathed it.

To my knowledge, none of us actually caught the H1N1 during Danscross, nor (in contrast to Zhao Ming's *Trust or Not*), did either *Detritus* or *Brightest Light*... address it directly. Nevertheless, the virus was very much 'in the air' at the time, although more as a topic of conversation and media attention than anything else. In this, it followed SARS in becoming what Arthur Kleinman and James L. Watson call a "biosocial event" (2006: 14). While most immediately manifested in the biological effects of a pathogen and the social effects of its containment, such events also draw on, sustain and transform a wider set of cultural, political, economic and ecological circumstances and sensibilities, many of whose meanings and effects will relate only obliquely to the source virus.

Such is the ease with which a single remark can throw open an ostensibly contained event like *Dancross*, revealing the extent of its participation in larger global processes. After all, Danscross was itself a biosocial event of sorts. Certainly, in their choice of subtitle its originators recognised the extent to which it took place within a number of already existing such events:

'Dancing in a shaking world' recognises that the key challenges facing us today are common and unconfined by national boundaries: the pervasiveness of climate change, financial instability and viral infections are all part of the wider context. Our focus, however, is on the working environment and on the practices of artists—we examine the particular to see the panoramic, as they create responses to the theme (ResCen 2009).

To this already panoramic 'wider context' could easily be added any number of additional factors from the worlds of business, politics, urban development, tourism and international relations. Meanwhile, the eight projects that ensued unfolded a set of detailed and intensive interactions of quite bewildering interpersonal, intercultural, multi-lingual, multimodal density and complexity; and the 'academic observers' were far from an invisible or even neutral presence in the studio. As such, even under relatively consistent working conditions, delimited and standardised as the processes were by time, space, participants and brief, each collaboration must be seen as an unruly event, vastly overflowing the space of the studio in its references and relationships, thoroughly permeated by the stuff of the outside world, and highly disjunctive in everything from the temperaments, expectations, physical abilities and cultural competencies of those involved, to the origins of its practices, the sophistication of its technologies, and the age of its materials. And, as I hope to have suggested in this article, what can be said for each collaboration can equally be said for the 'unruly event' of every modern body in it.

Notes

- [1] For Anglophone readers, perhaps one of the best-known descriptions of such a programme in a rural context remains *Fanshen*, William Hinton's 1966 account of Communist land reform in a small village in Shanxi province in 1948. As Hinton writes at the beginning of the book: "Every revolution creates new words. The Chinese Revolution created a whole new vocabulary. A most important word in this vocabulary was *fanshen*. Literally, it means "to turn the body," or "to turn over." To China's hundreds of millions of landless and land-poor peasants it meant to stand up, to throw off the landlord yoke to gain land, stock, implements, and houses. But it meant much more than this..." (1997 [1966]: vii).
- [2] Mao's statement is apocryphal. In *Mao Zedong and China's Revolutions: A Brief History with Documents* (2002), Timothy Cheek titles one of Mao's speeches 'The Chinese People Have Stood Up'. However, he goes on to point out that the line 'We have stood up' was included in a speech given in at a CCP meeting in September 1949, rather than from Tiananmen Gate in October, as is popularly believed. Cheek goes on: "The title here comes from the editors of the most complete Chinese edition of Mao's writing, published in the 1990s and thus reflecting the continued power of the words" (125).
- [3] "To her, she said, her body feels divided; the upper part is perfectly fine; the lower part is cold and feels like a stone.
'It's heavy and pulled away from me,' she said" (Barboza 2009).
Reporting the claims, the *New York Times* went on, with barely concealed skepticism: "Beijing's total figure of six deaths would rank well below the toll in 2004, when Athens was the host of the Games. At least 14 workers died in Athens as the city raced to finish Olympic construction. By contrast, one worker died in Sydney, host of the 2000 Olympics" (Yardley 2008).
- [4] See, respectively, <http://www.candoco.co.uk>; <http://www.amicidance.org/>; <http://www.graeae.org/> and <http://backtobacktheatre.com/> for more details.
A *New York Times* article, published only a month before Liu began rehearsals, closed soberingly: "From a dancer to a paralyzed person — it's a bitter reality,"

she once said while in the hospital. "I can't take it. Before I could lift my legs to my head. And now my legs lie dead on the bed" (Barboza 2009).

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The Limits and Asymmetry of Cultural Exchange: How Politics Makes Art and Dance

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Introduction: Action Research and Encounters in Transit

This study is in the mode of action research, which here means that theorising and writing are based on my witnessing/doing of dance acts. The action is the dance making process and production of two choreographers at the Beijing Dance Academy (BDA) in the fall of 2009 under the auspices of the *Danscross: Dancing in a Shaking World* project of the ResCen Research Centre of Middlesex University, London, UK. While the original paper was created within a dance mode with spoken text and choreography, it is written here to involve the reader in a witnessing of the cultural crossing within and between two of the six works created for this project. The key framing device and action is the ‘choreography,’ which is, in itself, a form of action theory and construction. I consider choreography and dancing to be political acts, which are always moving in particular contexts with the choreographers’ drives, intentions, and images that mobilize meanings, saturated with culturally discrete systems of representations. These representations trigger reactions resonant with complex emotions. In this doing of the dance acts, politics surface, or more simply: dance cultures are dance politics. While dance is often used for safe “cultural exchanges” because dance is thought to be a universal and apolitical art form, these Danscross dances and processes, expose the rifts and fissures between two dance cultures. How does sensuous knowledge translate across corporeal cultures and their politics?

Beijing Danscross

In the following account, I focus on what occurs between actions: between gesture and text, images and sounds, between contemporary and traditional choreographic techniques, between choreographer and dancers, between dancers and the movement material, between Chinese and English, between the worlds of Western dance making and Beijing Dance Academy dance making. I suggest that the space/time moment of “between,” the conjunction in the middle of actions becomes the place of controversial transformation, compromised co-optation, and radical assimilation. This particular place between actions, like a parenthesis, is a vantage point from which to see 1) deeply imbedded characteristics 2) contrasts and differences, and 3) breaks or outlaw moments of choreographers and dancers. Danscross participants, the dancers, choreographers, scholars, and designers, operated in this complicated “between” action-space of corporeal politics.

I write this essay as homage to the dancers, choreographers, administrators, and creators of the Danscross project, but this praise comes with a carefully articulated critique, in which I attempt to consider moments of making dances, especially those intimate dialogues between dancers and choreographers, in the context of the larger arena of contemporary transnational performance experiments. To frame this small study, my position in this crafted series of choreographic exchanges, is in the role of what Danscross calls “academic,” who is still a performance deviser, a choreographer and teacher of

performance practice and theory, and a US citizen who has lived in both Asia and Europe. My area of research is Asian performance, in particular Japanese traditional and contemporary performance forms, and gender, race, media, and performance studies based analysis. I am deeply committed to arts practice as a kind of aesthetic politics; that new works should take risks that open up consciousness and foreground the obstacles to that possibility. I come to this project with the hope that this essay complements the vision first imagined by Xu Rui and Chris Bannerman:

The initiative will explore issues of the individual artist at work in global and local environments and investigate ways in which creative processes and performances can be seen as agents of change, proposing new ways of working together and new ways to understand an increasingly interwoven world. New realities have challenged cultural and social assumptions and the arts are responding by both adapting to current conditions and offering glimpses of emerging inter/cultural identities. (www.mdx.ac.uk/rescen)

At the same time, my perspective is conditioned by the understanding that there is a range of factors at work in this project as there would be in any initiative of this nature.

The Limits and Asymmetry of Cultural Exchange: How politics makes art and dance

It is not longer possible to think of dance as anything but a human and social practice, to ignore the bonds between dance's staged forms and its everyday practices or, even more, to ignore the fact that dance, like an other human practice, is subject to the pressure of political relationships and is in itself a place in which power is exercised. (Ginot 2007: 251)

I suggest that Ginot's reference to the power and politics of dancing is deeply woven into the Danscross

project and into the two works examined here, *Ghost Money* and *Beijing Man*, along with their choreographic processes.

The co-directors of the project, Chris Bannerman and Xu Rui set up Danscross with a specific framework and set of rules to make the transcultural process challenging for the choreographers who each negotiated with these rules to make sure their dances would work 'successfully'. The dancers, in their fourth round of choreographers, were well versed in the experimentation process and well prepared for the expected or the unexpected. In the 'Danscross-ing' then, what happened in this final round? As a member of the Danscross team in October and November of 2009, I became a vehicle of crossing, a kind of apparatus for choreographic tourism. I frame this 'Danscrossing' from this crossroads point of view and I want to draw a map of sights and tracks, traces, accidents, smudges, partial erasures: the processes and a few moments from each dance, a partial topography, an interactive 3D map of links that connect with specific "epiphanies." I interviewed, with interpreters, both dancers and choreographers, whose input I have included, but the reading/witnessing here in the text is still my transmission of a multi-layered, deeply political, mediated, and commodified dance of corporeal differences and nationalisms played out between choreographers and dancers.

Choreography Examples and Contexts

Zhao Tiechun is a Professor and the Director of the Ethnic and Folkdance Department of the Beijing Dance Academy. He choreographs in these diverse forms, which must serve as a showcase for a large number of BDA students. He has won many awards for his choreography and serves as an adjudicator on dance awards committees in China. Jonathan Lunn, the UK freelance choreographer, works in Europe and the UK creating works for opera, theatre, dance, and new media. Carolyn Choa, Lunn's associate choreographer is originally from Hong Kong and now works in London.

I ask both Zhao and Lunn what their choreographic work was usually like and how had they prepared differently for this “experiment”? I was curious in Lunn’s case if he had deliberately changed his approach or images or any part of his way of making dances. Lunn, unlike Zhao, works across several media, such as opera, film, and all sorts of dance media. While he was known for his own dancing in contemporary dance companies, Lunn has worked with mixtures of text, song, narrative, and a variety of music and non-musical performance works. He works with his individual dancers, having them create movement from their own physical style and vocabulary. Lunn made his entire work at BDA with movement created by his dancers. On the other hand, Zhao Tiechun, who was also a dancer in his earlier career, and a BDA student, teacher, and administrator, now choreographs for the department to showcase the dancers and the school in all state competitions. Zhao Tiechun, aware of the time constraints for choreography started with music matched to the time requirement because he felt he needed something that was set and ready to go. This assignment felt very foreign to Zhao who usually works with set music, set dancers, and set dance styles.

I played with the idea that the foreign choreographers are largely based in a postmodern sensibility and the Chinese choreographers were based within a Chinese-inflected modernism. Not all the works fit perfectly into those camps, but nonetheless the tenets of postmodernism deeply inflect the methods and movement styles of the foreigners, whereas a kind of structuralist modernism strongly saturates the work of the Chinese choreographers. For example, Zhao’s methods, structures, movement choices, images, and feeling of his work move towards a narrative wholeness, placing his work in a frame of a Chinese-inflected modernism. If different states of fragmentation and multiple identities, are part of a postmodern cultural agenda, then Zhao’s work is one with connection, flow, and narratives that ultimately express something

deeply connected to his Chinese community.

In contrast to this approach, Jonathan Lunn and Carolyn Choa started their first day with the dancers, with what they called “tasks,” recalling early postmodern methods of shocking oneself out of story-line, emotion, or character. Through his process, Jonathan clearly enunciated that the bits and pieces of movement phrases, were not necessarily “about something or connected to anything.” (Lunn 2009) He would even ask a dancer to rework a phrase, start over with the encounter if he felt it was mimetic or an “acting out” of the line, poem, or image. He was reluctant to title the work because he knew that titling would reduce the work to having a metaphoric meaning, and people could read the dance a certain way. Lunn’s choreographic process began with the distribution of Chinese texts, poems and fragments of a Cao Yu play and his clear directive: he wanted the dancers to “encounter” the texts, through words, associations, character, phrase, image or fragment, with the body - not portray the meaning of the poem or word or phrase. With each kind of text he asked for a different kind of encounter, to keep them from slipping into literal or singular meanings.

Using examples from these two dances, *Ghost Money* and *Beijing Ren (Man)*, I will demonstrate how the dance-making and the dancing, the bodies at work, throw into relief the ways that choreographic methods and dance/performance training, join with theories of “migration” (displacement) and imagination to shape a corporeal politics at work within this project. The oral, aural, visual, kinaesthetic, haptic, and verbal connections produced from the dance process touches muscles, nerves, and bones, while producing images for the spectator. The market place of making dances to make profits or profile, does not often support the kind of “other” messy possibility of creative process. ResGen and Danscross, from their co-creators’ first vision, allowed this new space of rough experimentation and to some degree the dancers

or the observing academics are the only ones who could say that this occurred. The final product of the staged public performance became a “polished” public work with few cracks and the conference focused on the positive outcomes of the process, and the positive experiences of the dancers and the choreographers.

Hallways and Twists

The focus on the positive is understandable. I am deeply moved even at this moment of remembering the Danscross project: I can feel the vibrations of Mozart’s Mass in C minor in the hallway of the Beijing Dance Academy, the windows vibrating with organ sounds, the high clear soprano’s voice making the glass of the studio windows shiver, shake: I think of, yes, the project’s theme: dancing in the shaking, perhaps vibrating world, as I open the studio door to see two dancers scuttling about on all fours. Are they animals or children? A majestic woman lifts one foot high off the ground, as a man catches her footstep in its descent and places it reverently on the ground, just in time to support her next foot as she slowly twists her torso away. His hand again cushions the foot, guides it forward, a kind of pageant of elegant walking, a ceremonial stylised eloquence of simple movement in space and times of uncertainty. The choreographer, Zhao Tiechun, close by the dancers, twists and bends his torso and elegantly lifts his foot to glide/step across the centre line of his body. He demonstrates the spiral braiding of his entire body. Zhao turns the “contemporary” into a far away invented future-past, deeply saturated with emotion, an emotion of longing for what has passed. Later I wonder what does this dance do, and how does this practice of past in the present reflect China’s everyday today?

On another floor, I move past more studio classrooms, which all have walls of mirrors and windows even on the corridor side, making the rooms open to all to observe. I feel like I am in that Resnais film about Versailles, *Last Year at Marienbad*, (1961) rooms of glass and crystal chandeliers and windows

looking out on reflecting pools that mirror the sky. But here, in one class, almost in meditation, six young male dancers are scattered about the studio classroom. Each with his sheet of paper with the poem they working on. A few begin to move leaving the paper on the floor, softly saying one or two words or a line from a poem while experimenting with a gesture, a walk, a slide, a pose. “Lying down near a river, peeling back the lotus seed pod.” (*Village Hut* Sung Dynasty) One dancer grabs his own T-shirt in front and pulls himself forward, another slips to the floor and one hand appears to wind like a growing vine until his fingers burst open like a sudden flowering. Another looks down, shakes his head, his hair vibrating, then one hand presses his head to one side. A dancer slips to floor, lies on his back, then flips over, one hand brushes like a stroke of ink, from his chest to his neck, along the contours of his face, and he says one word. Gesture dances arise from encounters with texts. Images flicker across the bodies through gestures that hint at the meanings. Jonathan Lunn, the choreographer and his associate Carolyn Choa watch the six Beijing Dance Academy dancers in their text/gesture tasks. One could say that Lunn collects movements from his dancers and makes them into danced dis-connections. More than that, he sets up individual physical encounters with ideas embedded in words, and asks his dancers to make a sequence of those personal meetings of movement and texts. Lunn shapes those conversations of bodies and textual meanings, but the meanings slip by one another, making whispers and secrets.

Dancing “Pasts”

Experiencing the making of *Beijing Ren* and *Ghost Money*, brought up untidy questions, many of which have been posed by theorists who also traverse transnational terrains of social/cultural acts. For example, Appadurai writing on modernity and globalization and mediation, argues for several new trajectories for artists and artmaking.

...The image, the imagined, the imaginary—these are all terms that direct us to something critical and new in global cultural processes: *the imagination of social practice*. ...No longer mere fantasy, no longer simple escape (Appadurai 31)

Jonathan Lunn did not bring a polished choreographic plan. Instead, he had prepared several methods for improvising gesture and movements to work alongside the imaginations of his dancers. He maintained the challenge of this project, an immediate experience of making a dance with these particular dancers in twelve days. He had brought Chinese texts for the improvisations and had thought a great deal about how to create an atmosphere of experimentation where the dancers would feel both comfortable and free enough to create their own signature movements, outside their Chinese Classical training. Yet, the “Danscross box” worked well with this kind of found gesture dance, because the gesture sequences can be arranged like a ten minute video of a downtown subway station, people meet, pass, wait, depart, it has a beginning and ending no matter where you cut.

While Lunn was surprised at the dancers’ creativity and spontaneity with the material, I am not sure if he knew how much they tapped into the images, and the resonance of using Chinese texts, important heritage works, a famous Chinese playwright’s work. This was a kind of reverse orientalism, the dancers were surprised that Lunn would draw on their heritage as source material. The dancers returned to this point several times in interviews and during the symposium. This was different and unexpected for the dancers who are part of the current BDA world where, in at least urban China, today, the rift between past and present is being bridged by a state-supported re-connection to pre-revolutionary China. In both works, both choreographers made some connection to China’s “past” in its history or traditions. Yet, the different choreographers’ shaping of that “past” was overtly different. Lunn’s looked contemporary and postmodern

with rectangle of harsh white light, cargo pants and T-shirts for costumes, and most of all the small disconnected gestures, glancing at partial relationships, all exquisitely performed by the all male ensemble.

Zhao Teichun’s work was in some ways haunted by past and present. While he intentionally pulled away from traditions and ethnic dance forms, he also used that tension to make the work. He said at one point that “... the dance moves between worlds, not living or dead.” (Zhao October 19, 2009, Interview) While he wanted to break with his own ethnic dance traditions, Zhao still stylized the dancers’ improvised movement. His controlling of the more free form movement, which he juxtaposed against more “traditional” movement, created the “between” sensibility in his work. In some ways his work is part of what Deidre Sklar calls the migration of gesture over time and place. Her explanation helps to frame Zhao Teichun’s work:

Particular sensory and qualitative patterns are reiterated and become relatively fixed in particular sociocultural contexts, enabling both communication and unconscious reproduction. Thus, all gesture is informed by the schematic ordering of movement-and-ideology implicit in the concept of embodiment ... Gesture migrates between quotidian and framed performances as well as between media. ... In the interplay between everyday life and art, gestural schema migrate. (Sklar, 2008, 102)

Sklar also connects this idea of gestural migration especially in terms of reception. In the case of Zhao’s work, he draws from multiple sources of ethnic dances to a “contemporary work.” For example, he explained how the Yange, from which he drew the twisted walk, was usually a happy dance and the music matched that feeling and the movements together. But here, the twisted walk migrated into several versions, one with exaggerated partnering where the male dancer catches and lifts the feet of a woman who starts by doing the Yange twisted walk, but it gradually becomes more and

more convoluted, knotted, and striking. The two dancers struggle, leaning, turning, and kicking until she breaks away, suddenly upright, one dancer appears to float upward as three dancers lift her high above the ground. She steps forward, walking on “air”: one dancer catches her right foot, another her left, she steps between Zhao’s worlds, momentarily ghosting. This ghosting is what Leslie Stern refers to in her work on gestural migration:

...that certain gestural formations possess peculiar power and so survive through duplication, copying, and quotation. ... To understand why certain gestures possess such power, we should not attempt to decipher the meaning of the gesture but rather look to the intensity of the gestural formation. It is the quality of intensity that impresses itself on our visual memory. ... through narrative accrual, temporal accumulation, and gestural repetition, the somatic is imbued with or overlaid by the semantic. (Stern 201, 203)

For Lunn, the migration of gestures happens in several different ways. First, Lunn’s texts move into gesture mode, through the dancers’ inventions from memory, images, and language, which with Chinese characters may be quite dense and layered. When replayed by the dancers, gestures pass between bodies creating a kinetic layering (Sklar 102). These accumulations of migrating gestures become the rich material for Lunn’s layering, with almost film-like editing techniques, and landscaping into a scene that no longer translates or even vaguely refers back to the texts. Now, the gestures of the snowy mountains, the river, the tea in the afternoon, old age, have transformed, sometimes hinting at a vague, lost “meaning.” This emptying out of gesture, the divorcing of specific character/emotion from gesture, is one of the tenets of Western post-modern choreography. Lunn applied this action of stripping meaning with his first experiment: taking the dense poetic images from poems of two of the most revered epoch’s of Chinese history, the Tang and Sung

dynasties, and demanding that a physical encounter without reference to meaning.

Amplifications and Texts

Deidre Sklar writes in her essay “Remembering Kinesthesia”:

Critically, I am suggesting that a concept of gesture requires not only association with movement’s kinetic qualities of vitality but also an accounting of the way the sensations of kinetic vitality are socially structured, transformed, and mediated. In other words, far from positing a universal kinetic sense, this formulation calls out for contextual analysis and amplification. (Sklar 103 – 104)

In early rehearsals, Lunn has the dancers speak with their movement phrases from the poems and the play. Saying the words, marks the gestures, but does not “name” them or limit their meaning because the dancers create encounters with language and image. The sequences become visual-soundscapes. The sound gestures break and fragment from any interpretation of ‘one gesture equals this meaning’. In these experiments of text-gesture phrases, the rips and links between the 21st century China and the ancient China of Tang and Sung, become evident through a kind of sensorial archive.

I know how *kunqu* (a southern opera form) and Beijing opera assimilated and evolved from poetry, songs, and dances, and these mini-experiments seem in a direct line, if wonderfully skewed, from a theatrical tradition of gesture and dialogue, lyric, and music. As the dancers are in their twenties, they have witnessed an attempted reconciliation between modernity (rejecting the old), and the contemporary (revering the ancient and traditional), as part of a contemporary political/cultural movement and, as a result, appear to be equally comfortable with each mode of being.

Folk Modern, Language and Bodies

Zhao Tiechun, as a BDA teacher, was in a double bind of restraints with his duties at the school and this invitation to choreograph within these limits. I felt he was trying to consciously break from his award-winning works of ethnic and folk dance formulas, which were highly acclaimed for his inventive use of ethnic and folk forms in narrative dances. From one of his earlier works of 2009, I could see the repeated formula of a group introduction, solo dance, a duet, followed by a grand finale contained within fixed music styles, costumes, and visual iconography. His star performers are often famous male and female dancers in the BDA professional company who, alongside his students, perform group dances in a specific folk form from a specific region. For Danscross, Zhao looked to invent new ways of displaying the folk forms and so the two choreographers had their own “cultures” to struggle with besides the box limits, which points to the complexity of their dance-crossing.

One of the pervasive differences between Zhao and Lunn was the language difference. Simply put, the foreign choreographer had to work with the interpreter or an intermediary, between the dancers and his or herself. While dancers work with human bodies and gestures, nonetheless direct communication with the dancers in rehearsal was sometimes frustrated and even impossible. While Lunn had his co-creator, Carolyn Choa, who speaks in Mandarin and grew up in Hong Kong, working with him, there was never the immediate visceral response that Zhao enjoyed with his dancers. I felt this created a kind of “zone” of separation no matter how many interpreters were present. This “zone” was then made part of the performance with the use of a lighting design, that created a hot brilliant dance zone and an off space, a zone of not-dance and perhaps of half presence, as in the absence of language communication.

Zhao is clapping the rhythm of the twisted walk

forward that is done in unison with arms flailing from the bent over bodies. Upper torso twists away from the crossing bent leg with flexed foot as it crosses and then turns out slapping the floor with one of Zhao's claps. Then the whole body pivots on this twisted centre axis and begins again. This is strenuous, everyone sweats, and swings moving downstage like strange chorus of large flapping and flailing geese or large ducks making their way to the waves. But it works to break the careful choreography until now, the semi-characters, the parade and coupling of patriarch and matriarch role types, the two children-pets on all fours crawling like puppies and then rocking like gingerbread cut-out dolls, boy and girl together, like a jack-and-jill two step waltz. The Great Mass has been sliding and whirling into several crescendos, piercing the sky with the heavenly voices of Mozart's love of his life Constanze, with his father's disapproval haunting that soaring voice, a dark shadow on the land below. And the tall willowy Guo Jiao first walks in a gracefully twisted walk downstage, each foot caught in midair descent by Yuan Jia, the steadfast male figure, who seems to wait to react to her acts. It is like a strange foot to hand tango, as he has to crawl behind her, sliding deftly side to side to catch and grasp a foot and gently place it on the ground. Guo begins an exaggerated crossing and twisting of one step and Yuan, now lifting her foot higher, pivots Guo on her standing heel making a full spiralling circle as she presses into his two cupped hands and rises aloft, her next step caught, just in time, by Wu Shuai who has come up from behind with Huang Dong Mei. Huang takes Guo's free hand so she can balance as she appears to walk on clouds, floating above the earth, seeming to hover, and then she tosses the paper coins larger than human scale, higher than earth scale.

At the very moment of Guo's lofting step, the soloist for Mozart's work starts, as if beckoned out of the sky by these humans who seem to be enacting a ritual passage of sorts in each raised foot pressing into Yuan's cupped hands. It is a splendid viscerally

uplifting moment, angels and gods seem to be ascending somewhere, somehow together. Instead of following that voice, to its heights, Guo takes only two more steps, tossing more coins, more white and red wafting paper money, as she leans back, begins to fall in slow motion, a long arc of a statuesque figure, back and to her side; the three dancers arrest her fall so she slides to the ground and begins a rolling spiralling roll upstage, which they follow, almost flocking with arms and legs turning and weaving around Guo, like a broken bird, flailing on the ground; the organ thrums deeper, after that soaring lone voice. Without “playing” explicit characters or roles, the movement is imbued with “story” raising questions of who are you? Where are you going that is not of earth? Who died? Who is dying? What lonely ghost requires this paper money? Perhaps the use of the paper coins is what charges the work with the uncanny, and mythic. Somehow Guo and the others seem to have a purpose, something they have to do. This is not unlike folkdance, which often does have a purpose such as placating evil spirits, or ensuring a good harvest, or breaking the hold of spirits on a sick or dying person. The kind of gestures chosen here though abstract, create a shadowed world of live beings, performing ritual-like behaviour.

This *ghost money* (or spirit or white or paper money) is used differently in various regions of China and other parts of Asia, but it is generally an “... offering for these unlucky wondering spirits.” (Scott 2007: 97) More specifically for this dance which now was becoming a passage between worlds, the white paper money could be ... termed ‘paper to buy passage,’ as the dead needed to pay off the ghosts clustering around them to ensure their own safe passage into the next world. In the last week of choreography, he emphasized these ritual-like references and then in the final section, which went beyond the Mozart Kyrie, he added a kind of ghostly electronic wind drone. The final gesture had happened by accident when a rolling and twisted dancer reached over the edge of the stage backwards, nearly falling. But to keep the between

worlds motif, Zhao had the upstage male dancer slowly rise to his knees with his back to the audience, as if refusing the abyss. Zhao’s between space/place/time, could pass as a “traditional” theme that the *Ghost Money* title supported, but I suspect and suggest that Zhao might be pressing for the more mysterious and daring between-ness of neither Chinese tradition nor Western contemporaneity. His work, as his dancers reiterated, makes “the impossible possible,” (Huang Dong Mei 2009 interview) and possibly pressing more questions concerning traditions and their politics.

Beijing Ren meets *Ghost Money*: Creating Nostalgia

I am not sure how deeply nostalgia works with the performers, but the gestures call on something in the Chinese past like old Beijing, or ancient China. This attachment to referents in most dance gesture, whether classical or contemporary/modern, arises from both these dances, because both use what resonates in the body attaching it to what has passed. Lunn also knew that with the attachment of the name Beijing Ren, he would allow everyone to make direct associations with the city, its past, the past and present of a strangely cosmopolitan Beijing. While each choreographer had very different approaches and methods, their “outcome” of a dance in twelve days shared a re-invention of a past “China” through the use of “traditional” material. In both works, the use of the past contributed to a sense of post-modern nostalgia. This post-modern nostalgia, I suggest, is part of a “fever” for a past China, whether it is pre-Mao, Tang dynasty, or traditional material culture related to religious or belief systems. The resurgence of traditional “materials” is a pivotal paradigm in contemporary China. I believe these two dances used this post-modern nostalgia to produce an emotional landscape of longing in the present for what Haiqing Yu has called, “a ‘presence in *absentia*’”. (Haiqing 2009: 51) In both dances, a sense of longing, through strange encounters, gestures outside of meaning, broken phrases, a sign-like system of partial gestures,

almost narratives, even a kind of ritual-in-the-contemporary moment add us to a nostalgic sentiment. While Haiqing and others argue that this nostalgic fantasy “functions to assuage the uncertainty and anxiety faced by the post-socialist consuming masses” (Dai 1997: 160), I suggest that these dances use this nostalgic sense layered differently, but in the shaking world context work the loss/longing appears with their corporeal aesthetics and structures. Commenting on this contemporary present-pastness, Dai argues,

[Nostalgia] rebuilds a kind of imagined link between the individual and society, between history and the present reality, in order to provide a rationale for our contemporary struggle and to impart to us some sense of comfort and stability. (quoted in Haiqing Dai 1997:160)

Final Thoughts

In the arrangement of each session of foreign and Chinese choreographer there was a “showing” day at the end of the ten to twelve day intensive choreography periods. That day was one of the richest sessions for everyone, because of the dialogue between choreographers and dancers and choreographers and scholars; all sitting on the ground in a large circle, informally reflecting, commenting, and questioning about the other’s dance and process. This communicative exchange, which was built into the programme, perhaps delayed the critical process of transcultural discussion and evaluation between the key members of the project: the choreographers and the dancers.

So what does this do or say about *Danscross*, or even the premise of transnational exchange? Is transnational creative exchange not yet possible in a world that is fraught with tensions around economic, religious and power issues? Lunn also said he had come wondering if his type of choreographic experimenting with text and movement would even work here: would the dancers be able to improvise, be willing to play, draw on their own imaginations and ideas? He said he was amazed on the first day when all his qualms were

dispersed after meeting the six young men who were just that: six people with extraordinary dance skills, willing to take on and dive into anything he said or offered. Further, he had rarely witnessed a group of dancers who were so supportive and generous with each other. Their work together in the studio and in rehearsals seemed unmarred by any jealousy or backstabbing or diva acts. This was a joy for him to work with, this openness and camaraderie. Was this Lunn and Choa? Or *Danscross*? Or, was it actually the set up of BDA and China: this moment in this place of dance in China?

But still there is nothing sweet about dancing, it is about power: twisted, texted, or gestured.

Dancing is not about magical transformations or ephemerality. It is about sweat and desire and drive in radically different translations. We do not understand each other at all doing different dances in different cultures. Choreography is a dangerous act of powerful misunderstanding. I dare you: make a new meaning of any deeply embedded physical and verbal sign. Then dance it.

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Danscross 2009——Dancing in A Shaking World

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I was present for second week of the creative process of Phase 3, from the 3rd to the 8th August 2009, observing the rehearsals of *Cleave* choreographed by Kerry Nicholls and of *What a golden autumn* choreographed by Wang Mei. When I arrived at Beijing Dance Academy, both choreographies were in development and the choreographers and dancers were working towards the completion of their dances. What I first noticed from observing the two groups was: firstly, both choreographers did not seem to merely transfer their movements, forms and intentions to dancers; secondly, the dancers in both groups seemed not only to imitate and memorise the movements and forms given by the choreographers, but were also eager to add their own interpretations; and lastly, while Kerry Nicholls and Wang Mei shared the above-mentioned basic approach in dance making, their methods developed and converged from different directions. In this paper I focus on these three main observations and will commence by discussing the key phrase “find details.” Kerry Nicholls repeatedly uttered this phrase to dancers throughout the rehearsal period. Kerry spoke it in English and it was then translated into Chinese for the dancers.

I. The Creative Process of Kerry Nicholls

Nicholls taught daily class exercises in the morning and facilitated rehearsals in the afternoon with her six dancers, two women and four men, accompanied by music: *Legions (War) and We Insist* composed by Zo? Keating. In the morning class she taught her specific techniques through a varied series of movements, with a focus on the shifting of weight and the high speed that were necessary for her choreography. In the rehearsal,

Nicholls adjusted the dancers’ movement, timing, fullness, dynamic quality and position again and again. She said to the dancers, ‘I am not convinced’; and she shouted ‘Find details!’ This phrase provided me with a key to understanding Nichol’s creative process.

I recognised that Nicholls wanted the dancers not to imitate or memorize her choreography, that is, her movements, forms, timing and spacing, but to find something in/from their own bodies while they were dancing. It was important for the dancers to find details on their own through a heightening of their bodily awareness. In other words, the dancers had to attend to their own kinetic sensations in muscles and bones, feeling the sifting of their weight, their balance, their strain and release, their fluidity and solidness, the gap of timing, the tension between dancers who are touching, eyes contacting, forwarding or detaching, the space surrounding them, the music they heard, and to search for even more points of detail. To embody each of the movements that comprised the work, the dancers had to find such details individually. In this way the details which were discovered were expected to provide the specific nature, quality, and nuance of each movement, allowing an abstract understanding of the choreography to emerge and be interpreted openly and imaginatively.

The dancers had never experienced Nicholls’ technique and choreography, which belonged to European or Western contemporary dance and was very similar to that of Wayne McGregor, the director of the dance company of which she is Director of Creative

Learning. I noticed that Nicholl's technique drew on some basic ballet technique, Limon technique, and release technique with an inclusion of some personally distinctive movement skills from the repertoire of Wayne McGregor. Therefore, although the dancers were undoubtedly well versed in Chinese classical dance or ballet, it was a challenge for them to understand and acquire the expertise required for this contemporary technique and choreography in a period of two weeks.

I decided to interview the dancers to become acquainted with their dance background and to learn how they understood Nicholls' technique and choreography. Emilyn Claid joined the discussion and also, added her own questions while Liao Shuyi kindly translated the questions into Chinese. We interviewed each of the six dancers and the questions and with their summarised/excerpted responses are found below (Note: The interviews were transcribed by Claid and myself):

Question: What is your dance background?

Response: At the age of six or so, most of the dancers began Chinese folk dance or Chinese classic dance, which was re-founded in the 1950s combining elements of Chinese Opera, martial arts and ballet. Then, around the age of ten years old, they entered the Secondary School of Beijing Dance Academy. They were trained through the method of Chinese folk dance and/or Chinese classical dance and/or ballet, until they finally graduated from the Bachelor course at BDA.

Question: Why did you enter BDA?

Response: All dancers came to Beijing from outside regions based on their talent in dance.

Question: Have you danced this kind of contemporary dance before?

Response: BDA had a class of modern dance, using a style similar to Martha Graham's methods. After

graduation from BDA, some of the dancers had a chance to experience contemporary dance with Chinese, Hong Kong or European choreographers. But they had never experienced a style like Kerry Nicholls'.

Question: How did you feel and what did you think when you decided to take part in this project?

Response: All of the dancers interviewed were glad to familiarise themselves with a new style of dance that they had never before encountered.

Question: What do you think about Nicholls' style of class exercises?

Response: Here are some direct quotations:

'It was a very intensive training, perhaps too intensive, for this period of time. Ballet technique alone would have been useful for me personally, but this kind of exercise [Kerry Nicholls'] may be useful particularly for this dance piece.'

'I appreciate Kerry's training system because it is quite satisfactory and systematic, thereby making me really comfortable. In Kerry's exercise, she focuses on some skills, teaching the dancers so effectively that they get to develop them in a short time and they are good methods to train different parts of the body.'

'As I attended the training, I immediately felt the difference it made. I was changing; the quality of my movement was changing. Kerry's training also made me feel that technique was not just about turns, jumps, and other physical movements. It was concerned with a kind of control of body and a different use of body.'

'In Kerry's class, you can feel in here (putting her hands to her pelvis) and you can control this part of the body. In classical dance, you cannot feel small muscles, only big long muscles.'

'I feel comfortable from the inside first, which then

spreads to the outside. '

' A quite comprehensive training in the co-ordination between the upper body and the lower body. For example, in ballet we emphasize the legs, while in Chinese classical dance the technique is more about the upper body. Kerry's class brings the two together. And the speed is different, too. Chinese classical dance has similar speed, though. '

(These answers demonstrate how the dancers understood kinetically and analytically the purpose of Nicholl's training method. It reveals their recognition of the differences between her and the other dances they had known, such as Chinese folk dance, Chinese classic dance and ballet. And they found many details on their own and in their own ways.)

Question: What do you think of Nicholls' choreography?

Response: Here are some direct quotations;

' The most important thing is the shifting of the centre of gravity. Because in the previous pieces (note: pieces from Phase 1 and 2) I didn't focus so much on 'gravity. ' The second was full of energy' .

' We worked like engineers. Because the choreographers gave some tasks for dancers and then the dancers would react, and give their response to the choreographers, Kerry tried to mix them together working as a good editor to edit things together' .

' I think the difference between Chinese choreographers and Western choreographers is this. I was surprised by the way Kerry developed her piece. She only had a skeleton idea of the piece when she first came to the studio. Then, as she worked with us, she made a series of quick, important decisions, bringing the piece to completion. I was impressed by the speed and correctness of Kerry's decisions. She had her notebook for rehearsals, which was a good thing, too; Chinese

choreographers seldom do that. On the whole, the way Western choreographers work is more logical. Also, Kerry is very sensitive to space and lines on the stage. '

' From the first day Kerry paid close attention to everybody, saying "what I want from you is this, what I want from you is that". Not every choreographer can do this. Working with one choreographer in this project, we didn't know what they wanted for one whole week. Every day, everybody got tired' .

' In contrast with other choreographers, Kerry has more abstract ideas and different ways of creating the dance. I felt more comfortable with Kerry. A difference between the Chinese and Western choreographers was that the Chinese tended to pay attention to a narrative that reflects Chinese society, the Chinese piece has to reflect something concrete, not be abstract like the Western choreography. Maybe the future lies in Kerry's way. '

' Kerry has her own ideas, and she has a really good plan, so everything is under control, she gives tasks to the dancers, which is also good. Another choreographer worked a bit randomly, just trying many movements, to make up her own mind. By contrast, Kerry has a plan. Kerry has a strong sense of the schedule. She always keeps the dancers on track. Some choreographers work in a way that takes the dancers off track. Kerry inspires the dancers, and she keeps a tight time schedule' .

' I think the difference between Chinese dance and Western modern dance mostly lies in the latter's dynamism and speed, as well as the use of space and time. I like Kerry's approach. Chinese choreographers emphasise the Asian line and time; our country's aesthetic is more about the art of line. Chinese classical dance also emphasises the performer's understanding of the narrative, making sure that you understand what the dance means. By contrast, Kerry's choreography is quick, dynamic and abstract. The Western

choreographers have a main idea, but the movement itself does not have so much meaning. In Chinese choreography the movement has to reflect something meaningful. I would say that Kerry's methods will contribute to the development of Chinese choreography. It will enable us to explore body language in new and inspiring ways. I am also the choreographer for a company of young dancers and I will incorporate some of Kerry's methods into my own choreography, particularly the speed'.

These answers show how deeply and logically the Chinese dancers understood Nicholls' intentions and creative process. They have found many differences in approach to dance between Kerry Nicholls and other choreographers in this project.

These interviews make clear that the Chinese dancers found many useful details in/from their physical bodies both in Nicholls' technique classes and also, through her choreographic process. It is important to note that, despite the fact that they have a background in Chinese classical dance, Chinese folk dance and ballet, the dancers still felt they could improve their dance skills, body awareness, knowledge and logical thinking by working with Kerry Nicholls. Or, more exactly, because of the excellence they had already attained in body awareness, body knowledge and logical thinking, they could further explore their potential for dancing in this occasion. Because of their previous training in more traditional kinds of dance, they were able to find useful details when encountering something new and inspiring in Nicholls' workshops. Although the 'found' details varied, the quests for details may have helped the dancers broaden their horizon and their perspectives on dance.

The Choreographer's Perspective

I would like to move on to the other key perspective of the project, that is, what and how the choreographer, Kerry Nicholls thought in her creative process? Nicholls explained her intentions and shared her thoughts with us in a discussion following the studio

performances of her and Wang Mei's dance works on 8 August, 2009.

Nicholls said that she usually did not start her choreography from an emotion or a narrative. She contrasted Wang Mei's choreography with her own, saying that Wang Mei's had ideas at first, from which physical movements emerge, whereas in Nicholls' choreography physical movements come first, from which ideas emerge. Usually, she did not want dancers to do what they have already done before; rather, she pushed them to do what they have never experienced physically. She admired how 'the dancers took a huge journey with a new language, a new way of using the body, new movements and speed'. She also said that 'the important things are physical and cognitive' which I believe meant that the dancers had to not only experience physical movements, but also discover, recognise and understand them on a cognitive level. She also emphasised the importance of communication with dancers both verbally and physically. She related the fact that all the dancers were technically very skilful and open-minded, and as a result, they were able to absorb what Kerry said in a short period of time. These words illustrate the excellence of the dancers' physical intelligence. Furthermore, she said that the material for her choreography, the movements and forms, were drawn from individual dancers; her creative process was largely dependent on the individual movements of the well-trained bodies of the dancers. The choreographer and the dancers thus influenced each other, sharing the creation of the dance piece in the making.

In summary, from my observation of Kerry Nicholls I can attest that the choreographer picked up material from dancers, and then adjusted the movement to make her choreography. She encouraged the dancers to find interesting details in her choreography, using their highly trained bodies and minds. This kind of reciprocal communication inspired the choreographer, enabling her to continue changing and improving her

choreography. This process of exchange led her to consider her piece as no longer her own, instead as something that belonged to the dancers. Next, the dancers were expected not only to learn and memorise the choreography mechanically, but also to find meaningful details on their own and in their own ways. The more they found details, the better informed the piece became. Finally, Nicholls' way of choreographing did not initially use an emotion or a narrative. She began with physical movements, out of which ideas and themes surfaced. Her choreography was abstract and each movement was without concrete meanings, therefore, it remained open to interpretation by the dancers and the audience.

Kerry Nicholls said in our discussion that both verbal and physical communications, that is, the finding of precise details in one's body and the recognition of them in one's head, were important. But I would like to indicate that Nicholls' creative process partly lies beyond the dualistic frames of "physical-verbal" and/or of "body—mind." Her decisions in the studio were so quick, and the movements were so speedy and large. It often seemed to me as if decisions were made wholly intuitively, making the body-mind dichotomy impossible. In addition, she asked the dancers to move so rapidly and precisely, that they themselves had to move and think wholly simultaneously. Thus, Kerry Nicholls' remarkable creative process not only resulted in a powerful choreographic piece, but also helped the dancers develop their bodily and cognitive awareness in a more open and communicative direction.

This sort of training and choreography reminds me of the creative process of Tatsumi Hijikata, the founder of Butoh, when he made his work in the 1970s. Hijikata induced his dancers into a certain mode of intuitive, sensitive and holistic thinking, both mental and physical, by making them do unusual movements and at the same time showering them rapidly with words.

II. Creative process of Wang Mei

As Kerry Nicholls said, Wang Mei began her choreography from a different point of departure. This does not mean that Wang Mei merely used the dancers' bodies as tools to represent her thinking, emotions and her narrative, a typical traditional choreographic method of modern dance. In contrast with the English choreographer, what Wang Mei and her dancers did in their creative process was more concerned with typical representation, although it was certainly more complex than simple representation. I would like to analyse Wang Mei's creative process, using Nicholls' phrase "share details" as a key.

Each morning, Wang Mei began choreographing without teaching technique or a warm-up class. Wang Mei spoke and immediately her dancing and dance-making with four dancers, three women and one man, commenced (she herself was one of the dancers in the work). They never stood up in the dance, always sitting or lying on the floor. Her movements were simple, such as sitting side by side, bending their chest backward and forward, leaning on the dancer next to him/her, swinging hips, bending knees, raising legs and rolling often in the same rhythm following the beat of the music, the *Prelude to G Major Cello Suite No. 1* by J. S. Bach (adapted by Fan Zongpei). They would repeat a short sequence consisting of these movements again and again; then they would pause to partake in long discussions. They often set a video camera to record the movement. Sometimes, one or two dancers were asked to watch the sequence from the outside while the others were dancing. Each movement and sequence was observed very carefully and such observational sessions were followed by discussions. Wang Mei spoke mostly, but the other dancers also spoke without hesitation or reserve. Their relationship seemed equal, not like the common hierarchical teacher-student relationship in traditional East Asian society. Sometimes Wang Mei asked the dancers about something and the dancers

responded by showing a movement, which Wang Mei incorporated into her choreography.

These minimal, repetitive, task-like movements comprising Wang Mei's choreography were, to some degree, similar to those of American Post-Modern Dance in the 1960s. But the former differs from the latter, in the sense that a certain emotion or feeling adhered intensely to each of Wang Mei's movements. In other words, each movement seemed to represent a particular complex emotion emerging from the depth of the human body.

Because I cannot understand the Chinese language at all, I was not able to comprehend what they were saying in the studio. Instead, I interviewed the dancers, with the help of Emilyn Claid and Liao Shuyi. We asked them the same questions that we did Kerry's dancers. Typically, we talked with two or three of them in the lunchtime in turns. What we learned from the interviewees are summarised below again with the questions:

Question: What is your dance background?

Response: All of the four dancers had a long dance career. Some of them had been dancing and acting in the Army Dance, or regional Song and Dance Company as dancers or actors before entering the Modern Dance Choreography Course at BDA to become choreographers.

Question: Why did you enter BDA?

Response: Three of them graduated from the BA and/or MA Modern Dance Choreography Course in BDA, where Wang Mei teaches choreography. One dancer is a member of BDA Dance Company and was new to Wang Mei's choreography.

Question: Have you danced this kind of contemporary dance before?

Response: The dancers understood the characteristics of Wang Mei's choreography, such as; the need to express the human condition; the importance of

thinking from the heart; the primacy of the interiority; the preference for tragedy and loss; and the focus on sensibility and on feeling that could poignantly touch the audience.

Question: How did you feel and what did you think when you decided to take part in this project?

Response: In Danscross, Wang Mei treated every dancer as a fellow-choreographer. This type of collaboration was not what Wang Mei had done in the past. The relationship between Wang Mei and the dancers was therefore, more equal. Wang Mei did not order the dancers to do something. And when they could not do something Wang Mei suggested, she did not blame or reprimand them, saying something like 'Why can't you do this?' Instead, she talked with them in a friendly manner, trying to figure out how they could find a way.

From this interview it became clear that they understood Wang Mei's intentions for this creative process: keeping intimate and intense relationships with each other. Having been dancing and choreographing together in BDA for some years, the dancers knew Wang Mei's ideas about dance, ranging from her overall philosophy to her stylistic preferences. From the beginning of this creative process, when they got involved, they had shared basic assumptions and thus stood on the same foundation. Therefore it was easy for them to share the basic intentions and approach of this choreography, on the basis of which they were able to develop shared details very carefully. Then, what did they share in the creative process? They seemed to share not only the meaning and intention of each movement, but also the social and cultural-historical context of that meaning in detail.

One day when I was observing their rehearsal, the assistant Jiang Qier kindly told me what they were discussing in Chinese: they were looking at "emptiness". Since, in their joint choreography, Wang Mei and the dancers aimed to make "art", not

merely “dance”, it was important for them to concentrate on certain philosophical concepts as well. The English word “emptiness” immediately reminded me of the Japanese words “空虚(ku-kyo)” and “虚無(kyo-mu)”, evoking in me a powerfully profound feeling of some familiarity. Although few of the Japanese can understand Chinese spoken language, Japanese shares Chinese characters with China as the result of more than 2000 years of Chinese influence on Japanese culture. Japan has also imported from China important religions and philosophies such as Buddhism and Confucianism. Therefore, we share East-Asian positive ideas about emptiness, enabling me to understand intuitively what the Chinese choreographer and dancers were doing when discussing “emptiness.” While the English “emptiness” and related words like “void” and “vacuum” indicate something lacking or missing, the East-Asian notion of emptiness has a clear positive sense, connoting a transcendent state of overcoming the limiting conceptual duality of “nothing” and “everything”, “part” and “whole”, “empty” and “full”, and so on.

In this way, as it actually happened at that moment, I felt I was able to understand what they wanted to express by searching for “emptiness”. In terms of movements, the dancers never stood up, always sitting or lying and repeating simple movements in a regulated rhythm without any strong facial expressions. However, their bodies started to powerfully convey complex feelings of sadness, loneliness, oppression, hopelessness, disappointments, regret, frustration, yearning, etc. And, as they continued dancing, those negative feelings transformed into something positive, a kind of enlightenment from which a ray of hope seemed to emanate. Following that particular moment, they went back to the simply repeated movements as if they had decided to continue everyday life with complex feelings and newly enlightened hearts.

In the recent history of Modern Dance, the kind of

choreography that expresses emotions or tells stories has become less and less frequent, especially so in Western countries and Japan. In other words, abstract and physically oriented dance, sometimes called “non-dance” or “post-dance”, with an absence of stylized movement, technique and construction, has become dominant. Therefore, Wang Mei’s piece, expressive of certain emotions, took me by surprise; its powerful evocation of a pure and imaginative feeling moved me.

I wondered how the piece had gained such a strong imaginative power, using simple and rather constrained movements? In my opinion, that was because the dancers, including Wang Mei, tried to share detailed meaning in movements. It was the sharing of emotions with their cultural-historical implications, like those of “emptiness” that enabled the dancers to reach the artistic height they achieved. This opinion of mine was supported by a performance of the same choreography that happened in November at the end of Danscross. Due to Wang Mei’s other commitments she and the original cast were not available and other, younger dancers who had not experienced the same process of sharing the details, danced this particular choreography. The lack of this sharing of details meant that this group of dancers failed to create the same poignancy and intensity that the first group had created on the last day of the creative process in August 2009.

In summarising Wang Mei’s process, I would highlight how she treated the dancers as co-choreographers. She wanted them to share details from each movement and explore its possibilities by close verbal communication and discussion. Next, the dancers did not merely imitate and memorise the movements Wang Mei assigned to them, but were eager to make them their own through their joint explorations. The more they shared details, the more fertile the choreography became. Finally, Wang Mei’s way of choreography used emotions and/or narratives as a starting point, and then developed movement through

the exploration of such emotions. Her choreography, though it could be viewed as narrative, was however, not so simple that only one emotion and/or story was allowed to emerge; it contained complex feelings and/or stories that remained open to interpretation. Almost no gap between emotions and movements existed in Wang Mei's choreography. It was the sharing of details that enabled Wang Mei and her dancers to bridge such a gap.

III. Conclusion

Kerry Nicholls' and Wang Mei's dance works looked and felt very different. Nicholls' work was very dynamic, speedy, energetic and abstract. By contrast, Wang Mei's was very static, subtle, reflexive and emotional. As Nicholls herself noted, their ways of choreography were, in a way, completely opposite. However, if one observes their creative processes carefully as I had the opportunity to do, the similarities are also very distinct.

Both choreographers did not merely transfer their movements and intentions to dancers; they discovered movement material and thematic ideas from their dancers, and then modified these discoveries to create a work. Such processes started as early as the first week of their rehearsal and continued into the second week. The dancers in both groups actively participated in the creation. All dancers were, in that sense, co-choreographers rather than simply dancers.

The choreographers and dancers of both groups had to find details kinetically and emotionally. Kerry Nicholls' dancers had to find significant details, but the details they found were not required to be the same. It is true that they had to share some of the details, such as the direction, speed, and quality of movements; otherwise a sense of ensemble may not have been realised. Nevertheless, each of the dancers found different significant details in their different ways, depending on their individual bodily awareness, knowledge and experience. On the other hand, all the dancers in Wang Mei's piece, including Wang Mei herself, shared the same details in expression of the same emotions through shared cultural-historical implications. Through intimate and intense rehearsals focused on sharing, they succeeded in developing a richly moving choreography. Another difference between the two groups was this: Nicholls and her dancers had not met before this project, though together they were able to find and share significant details. Perhaps this is mostly because the dancers were well trained and retained a fresh sensitivity. Wang Mei and her dancers were able to achieve this level of sharing because they were friends and colleagues, and importantly, shared a common set of cultural values. Through the strength of these details the artists all found and shared in their respective ways and as an immense achievement, both groups' performances touched the hearts of the audience, including my own.

Danscross: Dance without Boundary

Wang Mei

(Choreography Department, Beijing Dance Academy, Beijing 100081, China)

“Danscross” seems to be the most “boisterous” dance project in recent years. Why? It is no doubt that this project has been successful in terms of operation. More importantly, “Danscross” has triggered an explosion inside the heart of the “enemy”.

I called the main stream dance as the “enemy”, because much limitation has been put on this kind of art. The “bomb” we used is modern dance, a form of art without too much constraint. But actually, the people who have “set the bomb” came from complicated background. They are not modern dancers, but mainstream dancers. The only difference is that these mainstream dancers have been influenced by modern dance. They are familiar with traditional dance, as well as modern dance. That’s the reason for our success.

This event aims to promote the cultural exchanges between China and foreign countries. But such cultural exchanges are no longer something novelty. Some “trendy” artists have been conducting cultural exchanges with their foreign counterparts for a long time. Other reasons definitely exist for the success of “Danscross”. In my opinion, this Sino-foreign cultural exchange has accidentally become a cultural exchange within Chinese dancers.

Such “internal exchange” was revealed in 3 aspects: organization, choreography and performance. First, Xu Rui, the Chinese sponsor of Danscross, is an administrative leader at Beijing Dance Academy. He used to be a student of BDA, a renowned academy of mainstream dance in China. All of his classmates are popular mainstream dancers and choreographers of mainstream dance. Second, I can be called a modern dancer at BDA, but I’m no longer a modern dancer

outside the academy. But Zhang Yunfeng, Zhao Ming and Zhao Tiechun are all choreographers of mainstream dance. They were not familiar with modern dance before. They participated in many dance contests, evening galas and large-scale art events and won several awards as mainstream dance choreographers. Third, all the performers are young dance stars of BDA. They used to be winners of mainstream dance contests. They represent the value of China’s mainstream dance.

Originally, these artists were performers of mainstream dance. Their relationships with modern dance were different, and such difference was decreasing from the top to the bottom. Xu Rui, the organizer of Danscross, has been exposed to modern art for a long time. Currently, he is an administrative leader at BDA in charge of mainstream dance. But he was not a professional dancer before. Those “stereotyped” concepts of professional dancers didn’t have much influence on him. Compared with those professional dancers, he has broader vision and will be easier to accept the concepts of modern art. Choreographers like Zhang Yunfeng also learned modern art before. In recent years, it has been popular for Chinese choreographers to create works with Western style. But they are different from administrative leaders like Xu Rui, who usually take the form of modern art, not the spirit. Choreographers like Zhang Yunfeng would be more influenced by the spirit of modern art. Finally, I’d like to mention those dancers like Wang Zihan. They have never been exposed to modern art before.

In Danscross, such top-down, diminishing relationship has produced a down-top increasing,

explosive effect. The more one contacts with modern art, the less explosive effect he will produce, and vice versa. Young dancers like Wang Zihan, have produced the most explosive effects. Choreographers like Zhang Yunfeng, are second to them. Followed are organizers like Xu Rui.

Mencius used to say, "He who uses his brain will govern." This ancient saying applies to Danscross, too. The project organizers, such as Xu Rui, have governed the choreographers and dancers, such as Zhang Yunfeng and Wang Zihan, with their spiritual wisdoms and powers, and have created an explosive effect among the dance world in China. The youth dance troupe of BDA has attracted the most attention from the media. This is a unique dance troupe consists of several star dancers. As champions of renowned dance contests, they are talented, ambitious dancers whose goals are becoming leading dancers on the stage, despite the fact that most works they performed in contests were small dance works, which last for less than 7 minutes. The living environment for them was too excellent. They have been learning classical dance since childhood. They are overconfident to themselves. They thought they would be top dancers by performing classical dance only. It is totally unnecessary to learn new things and accept different dance cultures. When these young classical dancers perform modern dances, they would certainly leave a deep impression on the audiences, the dance world of China, as well as on themselves. First, these mainstream dancers began to perform modern dance! Second, these dancing stars began to perform "group dances"!

I'd like to say something about our choreographers. I seldom participate in "popular" events, but I joined "Danscross" this time, and became a hotspot in this project. In recent years, Zhao Ming was busy at marketing his commercial dance dramas. As an excellent choreographer, Zhang Yunfeng was busy at participating in various dance contests and has won several awards. Their participation to Danscross was another hotspot. Zhao Tiechun is even more powerful. As the director of folk dance department at Beijing

Dance Academy, he is the symbol of folk dance in China. When a folk dance master joins us in a modern dance project, it'll certainly attract more attention among the dance world in China.

People like Xu Rui are cunning. First, they become "trendy" people again in the name of modern dance. Second, they have successfully achieved their goals by building diversified "marketing channels". Ms. Yang Meiqi, renowned as the founder of modern dance in China, also said that in the past 30 years, Danscross has been the most successful cultural exchange event between China and foreign countries.

Danscross is a significant project. However, its significance has been ignored by most people: Modern dance has been officially acknowledged in China for the first time! Although modern dance has been performed in China for a long time, it was ignored by official government bodies, who would avoid organizing modern dance performances as far as possible. They still regard modern dance as a foreign dance for bourgeoisie. They didn't realize that modern dance also represents an advanced culture. Nor did they realize that advanced culture could be a touchstone to show off their tastes for art. When we perform "Danscross", I was shocked by the remarks of a government official. He said, "The dancers of Beijing Dance Academy are excellent dancers. It's a pity for them to perform modern dance." Haha, I've to say that this official is very interesting. He has entertained us with his interesting remarks. Danscross is a folk event, but in China, it is impossible to organize a folk event without the support of government authorities. Later, several government officials came to watch our performance, making Danscross more look like an officially organized event.

It is uneasy to make an achievement like this. It is the result of several years' hard work of modern dancers in China. Only these modern dancers could feel the difficulties to achieve success. However, at this "fruit-bearing" moment, we have invited mainstream dancers, who have achieved so much

success, to perform in this project instead of modern dancers, who have been struggling for a long time. As a modern dancer, I felt slightly disappointed to this fact. But as an artist, I would still fulfill my duties. I would make more efforts to improve myself in 3 aspects.

1) Originally, contemporary artists are the prophet of society. Their speeches and actions are avant-garde due to their foresight of the future. It is inevitably that they couldn't be understood and accepted by most people. Avant-garde people are more sensitive to the sadness in the world: You have been fighting to conquer the world, but you'll never actually win the world. Your only choice is to be tolerant to such sadness. Modern dancers should be martyrs, and they should act like martyrs. When you have made sacrifices, but your achievements have been taken by others, you can not be sad but should be proud of it. My friend used to say, "It's disappointing to hear you saying that you feel lonely. You should be lonely. It is a glory for a person at your age to feel lonely! You'll be avant-garde when you can not be accepted by others. But you won't be avant-garde at all when you have been accepted by others. To be accepted by others or not, to be avant-garde or not, it's for you to decide." I can understand her meanings. Maybe, I should follow the example of Tan Sitong. I shouldn't care about too much about fame. I should make resolute decisions at the critical moment and go on my own way.

2) This event has attracted much attention, because it was organized under various occasions for creating fame. Fame could only be achieved by attending various events. No matter what kind of event it is, the most important thing is obtaining fame. It is similar to the primitive accumulation of capital. The initial stage of capital accumulation is inevitably bloody and notorious. But once you've achieved success, you'd be famous and could give more returns to the society. Your fame would be the guarantee for your return to the society. The situation of mainstream dancers is just like this. They live within the boundary

of certain "institutions". They occupy all the valuable resources for organizing events and they become famous by attending these events. But modern dancers are different. Most of them live outside the boundary of "institutions." Although they have worked hard and participated in various events, they were still separated from the world of mainstream dance. They are willing to organize performance, but they don't have fame. When your goals could only be achieved by fame, you have to do it with the help of some famous person. The 2008 Beijing Olympic Games is an extreme example. There were many dance performances in the opening and closing ceremonies. When we talk about dance, Zhang Yimou is not a suitable decision-maker for an event like this. But he is a famous movie director in China. It is his fame that has made him to be the decision-maker. The same rules apply to the choreographers of Olympic Games. Compared with mainstream dancers, modern dancers have more advanced choreographical concepts, but less fame. Consequently, modern dancers were excluded from the world of mainstream dancers.

Fame would only be created on existing facts. In Danscross, modern dancers were all replaced by mainstream dancers, because they are more famous than modern dancers. An old saying goes, "a man dreads fame as a pig dreads being fat." In fact, it is unnecessary to be fearful of fame. Why a person wants to be famous, that's not important at all. The important thing is, when one became famous, he would be invited to attend various grand events.

3) The 1980s was a golden era for modern dance in China. A distinctive symbol for the popularity of modern dance is that almost all mainstream dance choreographers were creating modern dance works. For example, those famous modern dance works, such as "Farewell, Mom", were created by mainstream dancers. At that time, modern dance was not a privilege of modern dancers. All avant-garde, enthusiastic choreographers were entitled to create modern dance works. However, since modern dance was reintroduced to China in 1988, the first time after

the Cultural Revolution in 1960s, the identity of modern dancer was changing too fast, too trendy. Professional modern dancers were only dancing in the form of “modernism”, without knowing the soul of modern dance. They were unable to tolerate the difference between different cultures and people. They were overconfident to themselves and refused to communicate with their counterparts holding different views. Consequently, a new subdivision, contemporary dance, was created under the field of mainstream dance. Modern dancers were completely isolated from mainstream dancers.

Modern dancers and mainstream dancers in China barely communicated to each other in the past years. They lived a separated life. Even if communications do exist, they are unilateral communications. A few years ago, some young people were eagerly to become modern dancers, just like those young people in 1940s who went to Yan'an to fight against the Japanese invaders. But now, modern dance is not as popular as it was before. Few young dancers nowadays want to become modern dancers. On the other hand, many experienced modern dancers have given up their own carrier and become active participators in dance contests and evening galas.

The background of “Dancross” is similar to those in 1980s: Some mainstream dancers, who have been influenced by modern art, began to create modern dance works. I invented a slogan several years ago: “‘Overthrow’ Modern Dance.” The meaning of “overthrow” could be explained in two aspects: First, when everyone is practicing the independent spirit advocated by modern dance, modern dance will gradually extinct due to this indiscriminate “equality”. Second, when modern dance has become a form of dance, without any independent spirit, it's high time for modern dance to extinct by itself.

So far, both situations exist in the dance world of China. On the one hand, thanks to the unremitting efforts of modern dancers, modern dance has been accepted by mainstream dancers in China. “Dancross” is a good example of the independent

spirit of mainstream dancers. Meanwhile, modern dancers have also “overthrown” themselves at the cost of their self-contribution and sacrifice. On the other hand, problems also existed in modern dancers while they were making efforts in the past years. Originally, modern dance was introduced to China as an advanced culture of overseas countries. At that time, all the dance works being performed in China were well-selected masterpieces. These masterpieces and the historical contributions of choreographers have become a spiritual symbol. However, modern dance in China nowadays is different. It has been developing in China for a long time and has become a new type of dance art. It has long been dissimilated as a definition of dance type instead of a spiritual symbol.

However, modern dance has been advocated and admired by people as an independent spirit instead of a type of dance. Modern dance has independent spirit initially, but it doesn't necessarily have independent spirit nowadays. Other types of dance might not have independent spirit originally, but it doesn't mean that they don't have independent spirit nowadays. It is necessary for a newly-born type of dance to be accepted by the general public. But what has been accepted by the “general public” is not its independent spirit, but merely its form. Modern dance nowadays usually has nothing to do with independent spirit, which has been lost during the process of its birth. Such modern dance should be “overthrown” by us.

To “overthrow” modern dance has two aspects of meanings. First, modern dance was overthrown by dancers themselves for making more progresses. Second, some modern dancers were “overthrown” by others, because they refused to make progress. “Dancross” has something to do with both aspects. It is not bad for modern dancers to “overthrow” themselves. Originally, it was the wish of modern dancers. Karl Marx used to say, “Proletarians could emancipate themselves only when they have emancipated all human-beings.” The same rule applies to modern dancers. On the other hand, modern dancers shouldn't be “overthrown” by others, but

some dancers were indeed “overthrown” by others. One important reason for their failure is that they were confined to their own boundaries and refused to communicate with others.

As modern dancers, we should not ignore the separation between mainstream dancers and modern dancers nowadays. When modern dancers are willing to confine themselves to a certain type of dance, they might be mistaken in acknowledging their own identities. They merely regarded their dances as dances, not cultures. But modern dance is not merely a type of dance. It is a culture. Different cultures should not be separated from each other. Instead, integration should be made between different cultures. Otherwise, it would be impossible for a culture to survive. When I create “We’ve Seen the Riverbank” several years ago, I’ve said that “Marxism, an ideology imported from Western countries, has been practiced in China with unique Chinese characteristics. This phenomenon is unique in world history. Marxism has set a good example for modern dancers in China. Only those advanced, continually-developing cultures would have a promising future. We should learn from CPC and develop modern dance into a unique, contemporary form of art in China!”

For choreographers of modern dance, before creating their “modern” dance works, they must fully understand the developing status of mainstream dance in China. Modern dance choreographers couldn’t choose their identity the results of their works. What they should do is to integrate their works with those of others and create modern dance works with unique Chinese features.

In this Danscross project, it is those mainstream dancers who have joined hands with modern dancers first. It is them who have made great contributions to the cultural integration and exchange between the two sides. Although this event has too much “title” and someone suspected that this project has other purposes, it has greatly contributed to the cultural exchanges

between the mainstream dancers and modern dancers in China. Therefore, the so-called “other purposes” could be ignored.

Undoubtedly, “Danscross” is a pioneering dance project. “Pioneering” things are not necessarily scaring. They could be simple, practical things that’ll be easily accepted by people. When a person has made much thinking before taking any action, he will naturally make different achievements than others. “Others” refers to a scope of existence. It could be a boundary, a unit, a class or several people. Pioneering people lay more emphasis on practice. They’d rather take specific actions instead of making unrealistic fantasies. That’s what I mean about the “pioneering” aspect of “Danscross”. It doesn’t matter whether the choreography is good or not, or whether the dancers’ performance were good or bad. The important thing is we have made a cultural exchange among dancers and choreographers in China than others did.

Particularly, I’d like to praise Xu Rui and Guo Lei for their contributions. Xu Rui used to be a student of mine. I have taught so many “elite” students before. Xu Rui is one of them. These elite students are clever, knowledgeable, and have excellent academic performance. I was so confident that they would become good talents with bright futures. However, after they graduated from school, most of them have become mediocre people. They have taken important positions in dance academies, and have grown more mature than they used to be. But they were so “mature” that I almost failed to recognize them. But Xu Rui is different. He has also become a “mature” person, but he has successfully completed a task that is both beneficial to the nation and the people. I’d like to say something about Guo Lei, too. He used to be a folk dancer. Currently, he is an administrative leader at Beijing Dance Academy. I thought he might be “scared away” by the word, “modern”, because he might be afraid of becoming “less mature” by performing modern art.

Dance Diary: The Brightest Light in the Darkest Night

Liu Yan

(Youth Dance Company of Beijing Dance Academy, Beijing 100081, China)

May 12, 2009

I was dancing for the first time since I had been injured ten months ago. My heart aches, but I'm happy at the same time.

I looked at myself in the mirror, sitting on a wheelchair. The only thing I wanted to do is to close my eyes and remember that I was dancing. I'm afraid of seeing myself in the mirror. I was dancing, but meanwhile, I was sitting on a wheelchair. Whenever I looked at myself, I felt painful in my heart. My tutor was sitting besides me. He told me, in a calm voice, that I should continue to dance, because I'm still able to dance.

May 13, 2009

My tutor was sitting on the stage. His smile was still powerful and bright as before. Three dancers were dancing on the stage. I couldn't help crying. I felt tears rolling down on my cheek. He was playing music in a corner of the stage. His voice mixed with the music. I was so familiar with this unique vocal combination. At the moment, I want to close my eyes and enjoy this wonderful moment that I didn't pay any attention before. My heart was craving for dancing, but my feet remained motionless on the pedals of wheelchair, like a sleeping baby. I was so fearful of the coldness of my legs. I opened my eyes again. The dancers were lying on the floor, with their bodies curled up. The choreographer told them to crawl on the floor with their fingers, as if they were walking. I could do this, too. I involuntarily laid my left hand on the left handrail of my wheelchair, and began to imitate their movements.

In the afternoon, the second male dancer was dancing under the instructions of my tutor; he asked

the dancers to dance one after another. I was sitting quietly in a corner, looking at them dancing. The choreographer lifted his hands highly. In my eyes, his movement was so beautiful. Such beauty was something that I had never noticed before. But actually, he is always there. He is an acquaintance of mine. Since I was injured, I had lost so many things. But at the same time, I had also acquired many things. The fears in my heart suddenly disappeared when I saw the choreographer raising his hands.

May 14, 2009

When I heard the sound of piano, I was drinking a cup of coffee, with my tutor sitting on my left. He was in a calm mood. He was examining his dance works by observing the dancers' performance. In the afternoon, he was still sitting on my left. We sat together, looking at the 3 dancers on the stage and examining their performance quietly. We were both deeply moved by their dance. The first dancer was dancing, with the accompaniment of a cello. I could feel the "deep regret" inside his heart, but his "regret" was so quiet and peaceful. This is a sincere emotion that I couldn't express with languages. When I heard the sound of piano, the second dancer appeared on the stage. I heard the sound of Erhu mixed with the sound of piano, creating a slightly sentimental melody. That's an emotion which is hard to explain and difficult to arrange. Suddenly, the dancer collapsed on the floor. Seeing his movement, a myriad of thoughts crowded into my mind, as if I could feel his emotions, too. In an instant, I could feel the peacefulness in my mind.

The third dancer showed up on the stage. The tutor was helping him to adjust his choreographic

movements. He has much inspiration. But the dancer was sweating profusely. “Haha...” he laughed loudly, “Let’s take a break.” He took a cigarette in his hand. But shortly afterwards, he can not help adjusting the dancer’s movements. “Your foot should be like this. Your hands should be like that.” He is devoted to his work. He had been on the stage for a whole day. But he was still inspirational and passionate. Just like a child playing with his favorable toys, he would forget everything around him and never knew what tiredness is.

May 15, 2009

In the morning, the third male dancer was performing on the stage. Z stood on the left side of the stage, playing music for him. He tries to find the core of his concept in this solo dance. “The brightest light in the darkest night”, once again, he told the dancers the overall concept of this dance. His process of creation equals to a process of discovery. This is a continual process in which he would find the things that he has been craving for.

In the afternoon, three male dancers were repeatedly dancing the first chapter of the work. Their legs seemed to be heavy. They seemed to be struggling inside their heart. There’s something that has made

their dance painful. Z was helping these dancers to adjust their movements. More importantly, he was organizing his own thoughts.

May 16, 2009

In the morning, three male dancers began to dance accompanied by music. He sat quietly on the floor on the right side of me, examining his dance works. I talked with him on that day. He said he likes to create dance works in this way. His works just like his own child. I was about to ask him whether “Rouge Tie” was his child or not, but I didn’t say anything in the end. I felt slightly distressed in my mind. I couldn’t remember when I performed “Rouge Tie” for the last time. If I had known that I have only 16 years to dance with a sound body, I’d never stop dancing. But at the moment, I thought hope still exists in my future. I want to be relaxed and dance to my heart’s content.

May 19, 2009

I have been dancing for a whole day. I felt that I was not the same person as before. I have acquired something that other dancers don’t have. My wheelchair is my “new dance shoes”. I was injured ten months ago. But now, I put my new dance shoes on and began to dance once again.

Why We Dance?

Wang Zihan

(Youth Dance Company of Beijing Dance Academy, Beijing 100081, China)

In this restless world, it is really good to face up to something frankly, or simply “enjoy” something. In 2009, Danscross has provided us a platform like this, enabling us to enjoy dance with a pure mind in this noisy, hustle-and-bustle city full of desire.

A friend of mine used to tell me his experience in a church. He is not a Christian. He just goes to a church and watches the God-worshipping ceremony of Christians. I often heard him talk about a word, “desire”. All of us have desires. For example, if we find others have something that we don’t have, we might be uneasy and want to have these things, too. “It’s the ‘Satan’ in our soul that makes us uneasy,” said my friend. But we are not born with desires. Where did our desires come from? My friend’s remarks made me think of a question: What is the purpose of dancing? I really don’t know the answer to this question. I don’t know what I really want. As a dancer, I’m craving for many things. I want my dance full of difficult technical skills. I love dazzling stage design and lighting effects. I pursue gorgeous visual effects, but ignore the brilliance of dance itself! I’m not the only dancer who is craving for many things. So do others. As a Chinese saying goes, a layman couldn’t master the real knowledge of a certain trade, only a professional could. However, since everyone, including the professional dancer, is craving for brilliant desires, what else we can do? I really don’t know why I’m dancing.

But Danscross makes the difference. It has one theme, which is directed by 4 directors from China and 4 directors from abroad. A dance work is performed by 6 dancers in less than 10 minutes. Rehearsal of Danscross lasts for two weeks, and the total rehearsal

time lasts for six months. Scholars from home and abroad have made a tracking study on this project. I feel honored to participate in this project, because my colleagues and I have a common goal, not because this project is what we desired to complete. This is a world full of desire. It is so difficult to do what we want to do. It is not easy to accomplish something that you can be proud of. Several days ago, I have expressed my feelings on the forum, which can be summarized with three words: nervous, delighted and sad.

I’m a little bit nervous, because I have never been working with overseas choreographers. We have different languages and working methods. We might take different approaches to create a dance work. My first cooperation with Jonathan Lunn begins with the dance work, *Peking Man*. The first week was tough. Jonathan just gave us some poems and scenarios, and asked us to create a dance work with our own understandings. At the beginning, we have no idea at all as how to get started. Jonathan has his own ways of rehearsal, which we have not tried before. Our approaches are different. Generally, the dancers’ understandings on a dance work came from the choreographers. They tell us their understandings and design dance movements for us. In other words, our choreography will be made on a certain atmosphere, a macro historical background or artistic conception, based on which we design our dance movements. However, I have no idea about what we will present on the stage in the end. What shall we do next? I don’t know, and I feel nervous about it. The only thing I can think about was: Well, let’s just follow his step, just as a Chinese saying goes, “Don’t cross a bridge till you come to it.” The first week was tough, because

Jonathan gave new poems and scenarios to us everyday, and set new rules for us everyday. Sometimes I'm confused at how to express those characters with dance that I've just seen, as if I have never learned dance before. Maybe this is the unique methods of Jonathan Lunn, which is something that we are unfamiliar with. At the moment of final rehearsal, our dance work has been gradually shaped. The background music for the dance work is electrophonic music. Jonathan has chosen two kinds of different music for us, electrophonic music and classical music, and asked us to choose one. We all agreed to choose the electrophonic music, because it could express the ideas that Jonathan and us wanted to express. A new dance work has been shaped, much quicker than I have imagined. I can't believe that it's all over. I thought it seems to be the beginning of our work. But Jonathan has set a time limit for us. We have only 10 minutes to perform, but if there is no time limit at all, I would have been dancing on the stage just like this, without stopping. I just want to dance on and on. Maybe that's what I'm craving for. Why we dance? We dance because we want to satisfy our desires. We dance for ourselves, not for others. My father used to tell me, "You should dance to your heart's content, as if the audiences do not exist at all." Maybe I'm selfish to think like this, but what I'm craving for is something like spirituality, or a sense of satisfaction (maybe it's the Satan's fault). I want to go my own way. It is not easy to adhere to your dreams nowadays. I shall be content with myself!

I feel delighted, because Jonathan Lunn and Carolyn have showed me their passion, respect, inspiration and enthusiasm for art. I'm deeply impressed by their ardent attitude to the art of dance. They have given me a most memorable experience. In my heart, they are not only choreographers, but also gardeners, or a pair of magic hands. We have accumulated a lot of materials in two weeks. With keen artistic intuition and abundant imagination, Jonathan and Carolyn made a randomly, but elaborately selection among these materials, and carefully pieced

them together. The completion of a dance work doesn't mean the end of our work. Instead, it marks a new beginning for us. When we are doing something, we always consider what achievements we will make in the end. Maybe it is normal to consider the results before we get started. But is the result really so important? Maybe the result is very important to us, because our success will be determined by our achievements. I feel delighted, because Jonathan Lunn doesn't care too much about the results. It doesn't mean that he cares nothing about our performance on stage. He will give us some poems or scenario to read, and he often says "One more time", or something like this to us. We compile dance works and do homework like college students in department of choreography. Jonathan adopts a simple, direct way to communicate with us, without any purpose. He just wants us to know what he's thinking. In these two weeks, I was deeply impressed by the whole process of rehearsal, not the fact that we have created this dance work. I don't think too much about the results of our work. I have made some unique communications with Jonathan and Carolyn, which can not be described with languages. I think I have grasped the most fundamental things of dance: the body. Body is boundless and unobstructed. That's why we have created Danscross. We will gradually achieve a boundless status when we dance. I enjoy this process very much. I'm grateful to Beijing Dance Academy and all choreographers who have given me a space for thinking, and helped me to get rid of the restless state of mind.

Sometime I feel a little bit sad. Some people are envious of the dancers in dance troupes, but others take a strange attitude towards us. No matter what their attitude is, I just want to tell them: Dancers are merely actors. We are just dancing. We are neither "superstars" nor "machines". We are just ordinary people who love dancing. I'm a little bit cynical to the current developing status of modern dance. But Danscross is just like the water of baptism. We have just undergone a pious ritual of baptism. However, the demon in reality will still come, exerting huge pressure

upon us, almost suffocating us. I was born in the 1980s. I'm not that rebellious than those teenagers born in the 1990s. But I'm by no means a coward. There is limit in my capabilities, and I can not change anything, but I do hope to accomplish something. It makes me happy to inspire somebody, just as Jonathan Lunn and other choreographers did. To touch the souls of audience with simple communications, that'll be

enough. I'm not the savior, but I can serve as a paving stone.

I'd like to express my heartfelt thanks to the leaders of Beijing Dance Academy, and all choreographers, scholars and staffs. Finally, I'd like to present a proverb that I have always been believed: "Be persistent in face of cruelty, and fight against pain, that's what I'm craving for."

Danscross Speech on *Water Mark*

Wang Yabin

(Youth Dance Company of Beijing Dance Academy, Beijing 100081, China)

October 31, 2009

Water Mark is the works with given component interlacing with extemporaneous component, it is thought-provoking as if it were forever in an unsealed and open course. Many groups of fixed materials of solo dance or couple dance are supporting the partial performance of the entire works. In the creation process, we have made many interesting trainings under the guide of the choreographer John? Utans, including the game forms with observation, imitation and judgment as the core. We feel relaxed and happy in the rehearsal and have not detected the physical strength consumption. Only when the 12th day of the creation deadline of this works approaches, the structure have finally been determined, including nearly half of extemporaneous component. The rehearsal feelings are concisely described concentratedly in the following aspects:.

First of all, from the energy of the actor's performance, the choreographer has fully exerted each person's individuality. Each person is allocated with related training tasks, starts the ductile creation with uniform solo fixed material, and exerted individual specialties. From this point, we can see indistinctly the dance trace hidden inside the actor's limbs, and this dance trace harmoniously combines with the fixed material given by the choreographer, presenting a different appearance. This is different from the works that is completed through technical skills such as revolving, jump, somersault and so on, so that each one becomes a separate individual, and simultaneously merges into the collective.

Next, the extemporaneous part in the works makes the actors shuttle between perceptual and rational

control. During the performances in the past, the training way from quantitative change to qualitative change in the prophase was usually adopted as the groundwork for free and technical dynamic stereotype on the stage. Even if the fixed material is well known, rational thinking is still retained in this works, new judgment is made at any time during the performance so as to maintain the extemporaneous component. In a sense, there is uncertainty when practice on the stage, high privacy needs to be achieved through communication between each other, meanwhile some perceptual mood should be transmitted to the audience. For instance, visual balance or coordination should be made in time in the separate full-field composition after several collective performances. The audience watches this works as if he were enjoying a kaleidoscope, fresh, full of anticipation and without any repetition. And the actors needs to keep privacy and integration well under control.

Finally, the actors assumes a relatively relaxed, natural and gentle performance fettle. This performance fettle matches the style of this works so much as if they were twins. Therefore, the title of this works was also discussed collectively during rehearsal, *Water Mark* implies an unceasingly changing significance of retrospection and immersion. When the dancer calls someone's name, it looks like a friend being together in the daily life. Simultaneously the focus should be hit by the exchange through eyes, so that the audience's attention calmly transits from one viewpoint to another without hurry. The choreographer requests the actors in the works to walk, squat, sit and recline very naturally, has established a channel for the smooth exchange between the behaviors similar to living

normality and the dance body movement. When the actors are performing, they are in a slightly modified but relaxed fettle, so that the works seems relaxed and natural. Although this is a usual method in modern

dance, it is extremely suitable for *Water Mark*.

Wang Yabin, the representative of *Water Mark*

November 6, 2009

Impression of Danscross

Zhao Zhibo

(Youth Dance Company of Beijing Dance Academy, Beijing 100081, China)

1 On Such a “Unbounded”

In respect to “boundary”, everyone has views different from each other. Many people say that the “boundary” refers to the boundaries between the West and the East and what we need is to try to cross over this kind of boundary by dancing, or in other words, dance may be used to break the invisible wall between the East and the West. In my opinion, we, ourselves, who have this “boundary” custom-made into limited conditions and then try to search ways to break such an invisible limit. West or East, in a sense, is similar to each other. If we cut the earth slivered, we are two sides standing to look in distance opposite each other. So, perhaps it’s not difficult for us to try to turn to the left or the right and both sides can find that we are stand aside each other towards the same track. How can we complete the “boundary-broken” dance under some certain restrictions? Such an issue is our theme, i. e. , to dance in the present vibration world.

This kind of unbounded dancing would provide us opportunities to open hearts for the acceptance and opening of thoughts. All the Chinese dancers and all choreographers of different nationalities would compose a camp which would expand greatly my curiosity and I would be very interested in what combination of chemical reaction can be created then. For the categorization of dances, there are many sorts that are nothing more than telling us to identify the characteristics of each kind. And we will accomplish unbounded dancing that would imperiously make me imagine such a dancing performance cooperated by dance choreographers having blue eyes and white skin, speaking different languages while bearing different

cultural backgrounds and geographical practices. Meanwhile, 4 Chinese choreographers will also choreographers for us in the same period. I am excited to look forward to what different kinds of results would be originated.

This is a new starting point for the whole country of China. Yes, it is, or in other words, it is a new starting aspect for the institute of dance which can lead the direction of the chancing field in China. I like to complete the creation of dances under such a risky and challenging environment. Although there have been mixed points of views from various communities, I still believe that is very successful since it has opened for the Chinese dancers one door of consideration thoughts which can help the exploration of more possibilities of movement ways for developing body languages while Danscross is also unique.

Before the performance staged, there were a lot of friends asking me what the story would be told this time, a Chinese story or a foreign one, and what the content would be. At first, I would say that I’m vague or I have no clue because the initial stage would attract all my energy focusing on the research of movement methods and strength. I would be tired psychologically and physically all day long. The choreographers would never say their ideas about the work or their requirements on the related content, but requiring us to continually try to tap new movements. So, I could not answer because I, myself, would wonder what to talk about. Nevertheless, I don’t think this should be a story. In the rehearsal process, I was sometimes very painful because, according to common sense, the dancers would need to understand the content of a work before they know how to attach the work their

understanding of emotion. I could not, however, find clearly the center trail of the work here. What I could do was only seriously follow the choreographers to try different actions and found that my body was able to do every possible action. I told myself to insist and there was no need for any answer then. Slowly, after forming the work, I began to feel that my brain and body would be tired upon every segment there and each time when completing the last action I wouldn't want to think, but expecting to be quiet. Later I found that, in practice, I could feel that my heart was impressed by some certain kind of force, a force from the bottom of my heart, which would break just at every right moment when I treated every of my action. Still later when my practice made every of my action perfect, the choreographers asked us to always look into the eyes of one's partner throughout the process, trying not to divert one's attention. I started to feel the breathing of my partner in all segments and force of movement pulsed into my eyes to hit my beating optic nerve and touch my palmodic stroll of heart. I began to hear everyone's heartbeat and felt the powerful shocking brought by all dancers at the same flashpoint of our strength. All of a sudden at this moment, I began to see the story of each dancer.

After watching the performance, there would be many different voices from my friends, "This can not be understood yet?", "What is told about?", "Clothing is too simple.", "No light, but very effective!", "Great," "Chinese dancing can be saved!", "Quite shocked!", etc. Someone told me that, although he could not make it clear what a kind of story is, he seemed to see every dancer full of stories. He said, "I feel if there is a kind tearing me. The sense of distance makes me nervous. I need to go back and carefully think about." Some also say that this project is created in the manner of modern dance, which point of view I do not agree. We have completed the work under such a special environment that, before the creation of such a work, no one could know what kind of a work could be accomplished. That's why this work could not be exactly given a fixed name, even

after the completion of the creation because each dancer has accepted their traditional Chinese training in dancing without experience the training of modern dancing and our body languages are Chinese. However, I think, the creative thinking and originality of "Unbounded Dancing" is a modern one that has been created and completed step by step under various difficulties like that dancers and choreographers have overcome their language barriers, the distance barriers, and the time-limited barriers, which can be presented at the Poly Theater finally.

"Unbounded Dancing" has provided Chinese dancers the choice of opportunity to try our body languages needed beyond a normal range, by which we exclaimed about the brand new forms of expression, "Oh, we can dance alternately this way! Choreographers have brought their different backgrounds, using their unique thinking and their choreographer-related symbols of action to guide the direction of various works while the dancers used their body languages to allow such temperament in the pursuit of ultimate perfection to circulate its fascination. We all have been trying, including both the model of Chinese dancers and foreign choreographers and the model of Chinese dancers and Chinese choreographers as well. We've all broken ourselves to dance in the boundary-broken world. In fact, there is no trade-off standard for each of the works, but our respect for dancing would lead us towards life-long learning without boundary limits forever.

2 Rehearsing of Shobana in Mind

The dancing part of Shobana is the first rehearsal of the unbounded dancing activities. It was an initial rehearsal of a dance segment, a very painful recall remaining fresh in remember, which was the beginning of my experience of maximum toughening.

We were strangers to each other. First of all, there were barriers between the director and us in our basic communication since my poor English was not good enough to understand exactly the expressions of

the director. So, we needed to spend much time every day in the language of communication to figure out first what we said. Besides, there were barriers in the communication of physical trainings because we had not been formally trained in ballet or basically trained in modern dance. From the acceptance and understanding of the related actions, we needed to take much time still. At that time, the daily training progress was slow and I was very painful physically and tired as well as my brain, both of which, at the end of the related rehearsal, were unlikely to obey me. Jokingly saying, every time when I went back home after the rehearsal, I had no strength to even take a bath. Nevertheless, I still had to force myself to eat something to get more strength ready to meet the challenges of the next day and then the only thing left was thinking about going to sleep.

Shobana is different from ours in her action requiring strength, speed and strength-exerting way. She doesn't require any light or heavy, slow or anxious details in her dance segments, but hoping the dance steps in the never stopped rhythm of music always maintain the related intense, excitement and fresh feeling. Such dance segments include no one hundred percent of strength and action because just one hundred percent is not enough. She requests that all the powerful strength and action should achieve the full force of one hundred and twenty percent, or one hundred and fifty percent or more. There is no stop, no end, but looking for all possibilities of more intense, more extension and more and more to express using one's body. So, for those of our style without substances, together with the Chinese tribute to women under the care of weak since ancient times, it seems that we could not afford such oncoming storm. We were struggling to cope. Throughout the process, Avatara, the assistant to Shobana, kept undertaking both tasks of doing the connection of integrated action and leading us to experience the action sense. We all felt the strong sense of her strength that was even more than that of a male dancer. She had followed her director, Shobana, for years. She said that she was not suited to the way of

such powerful strength at first since she was learning ballet before. We could imagine that this kind of training would be several times more than that of the strength for a ballet dancer. Nevertheless, we should learn to adhere to check one's using of strength that would be already familiar with. Along with such a restraint checking little by little, combined with the training of always using new strength-exerting way, one's action would become a powerful movement.

I kept observing the behavior and expression of Shobana. She likes to think and, more often upon her observation of the accomplished action of a dancer, she would be immersed in deep thinking. I tried to see through her eyes to understand the whole world in her eyes, a world demonstrated in a rapid expression. From this work conveyed, we could see the deep cultural connotation of the director and the different regional unique charm inherited by her. She has brought us a new vision of body languages needed beyond the scope of a Chinese dancer, presenting the ultimate visual effect after the pursuit of the perfection of one's body. She has guided us to know that different body languages could also bring new performance perfectly. In fact, in this new attempt, are we just re-creators of a dancer's body? Obviously, this is only a part of that.

What our program would like to present finally would include the interpretation she wrote for the dance segment. After the shock of a world, gravels and rubbles are lying there quietly. Everything would be reorganized after the broken. As one of the dancers, I would feel all of these to be more likely a dynamic picture which could be seen clearly by those under subtle observation. All dancers endowed with their soul would dance while demonstrating their own unique qualities. We should chose to try because we would use all to express any action, in trying to complete that required one hundred and twenty percent or more, which would not easy. Directors would use a dancer's body to convey strong messages. Everyone is an individual and all together there may be the formation of a new world.

3 Training Notes

A nearly crazy rehearsal over several days! I'm really tired, but I like such challenge since I'd try my best facing the brand new of me. While the music filling the dance studio along with the imagination to combine the music added with a variety of dance elements, the exotic dancing world has integrated my pain and pleasure.

The new strength-exerting way of limbs, the new anatomy of body languages and the new space feeling have blew all of the past tense and now all are presented new. "Like it or not?" "Accept or not to?" have occupied my dance space and time recently. Every day is a very plenary duration. Sometimes, I have no desire for eating, talking or seeing friends, but just wanting to take a break and even my favorite games have to se my cold shoulders. It seems that my body bruises only bring some skin colors and a large area of black and purple on the knees make me feel no more pain. That's alright to me, just a little scary color one without causing illness to a coddled one like me. Old wounds on my ankle relapse causing some pain so that I could not smoothly go up and down stairs or sit down and sometimes I'd feel difficult when going to the toilet. Each time when seeing some concaved or convex scars on the surface of my muscle tissues after the related strength training, I would feel if I've seen my growth and achievements. My partner would say that he could feel the pain of mine as he saw that kind of colors. In fact, I've enjoyed this feeling very much. Instead, my brain has resisted since the dominant of my body has become slow again. The process integrating pain and joy can only be felt by a dancer like me who could go to experience it all carefully. The process of training has been repeated and there would produce changes constantly as those repeated. Then when the quantity has changed, the quality would be changed, my body muscles would be changed and the feeling of my pain would also be changed.

When I look down from the air, the flying feeling

would be more like a landing joined by my flying hair and myself. In the air, away from the ground, there is no fear and I love this exciting process. Limbs are no longer in control of my pubic region. Those dance partners trusting me start to fly and to land by one leg on the ground ~. Comparing the interaction with human beings, I would prefer to feel the body in the air under the unknown risk because the unknown may provide people to have unpredictable results while the terrible feeling known make people afraid of further thinking about. Sometimes, people's emotions are complex and rapidly changing in an instant as well as changing quietly at a time under the unconscious circumstances.

In my world of dancing, I have been looking for something that may be something beyond emotionally or something of spiritual beliefs. Sometimes I get lost in the way and find no way out, but walking around in circles. Dancing gives me strength and gives me courage to overcome difficulties continuously towards the future. Part of my time I would like to record my feelings and touches in words, but dancing, sometimes, would occupy all of my life. So, dancing is more like a carrier that has kept carrying all kinds of my experiences, which has always accompanied me from my childhood to this day, as in my memories. Recently, the continuous rehearsal I've been trained and the new matters I've touched have caused me to consider a lot, i. e., new things are strange, too. I can not specifically describe what such a feeling like and my mood would change along with the complex process. Maybe the most important sustenance and dependence provided to me is that I really need to be immersed in thinking and have my ideas organized.

We had never stopped our rehearsing which was the only thing for every night before the performance. We rehearsed the first segment, the 7th segment and the 8th segment. For several days, we went as if we were shuttles from morning to night between the salon stage of our school's theater and the dance studio, feeling the heat of our movement intertwined with the cold air during our break. Since the theater had not

been supplied by heating, it was so cold that the deep stage was provided only with a stage-work-light by which we could see each other's body acting only when we got close to each other. When we became departed a little in a distance, the opposite action of the opposite partner would become a shadow of the light, making the action not clear. Fortunately, as we were already familiar with the tact understanding and the strength of each other, we could, under the insufficient bright circumstance, continue to make precise movements and find precisely the body location for lifting the dancer. We needed more keen to listen to his breathing, feel more appropriate to her physical distance and focus more on eyes' exchanging. Air was flowing in and out of our fingers while stronger control of our body should be kept to maintain the required distance in dancing, over and over, again and again. "I feel too much pain! Give me a break!" he said. However, "a break" in the sense of this action would mean that we had to change to continue training another set of movement segments. I gasped and listened to her more detailed explanation about the actions required. My bare feet and the warmth left at my feet, after each stop, would be submerged by the cold plastic floor and the cold air. The blood from my wounds scarified was scabbed then. Now, I would finally feel the pain caused by my broken epidermis. I needed to warm up again so that I could keep the body warm in motion and I had to remind myself from time to time that, from this moment on, I was not allowed to get more injury. Still bare-feet were one of the required necessary. Skin and muscle continued their walking on the plastic floor, ankles and knees could no longer be found soft or flash, instead, they were replaced by uninteresting and dry peeling as well as red, yellow, blue, green and black colored surface skin. Stupidly staring at these colors, I found that they were like my palette which was ready to be used to begin to surrender my paintings. I could not remember which moment when the skin of my ankle was once again broken upon an action completed, at which time I could even forget the pain. Thus, when the strong

rhythm of the music sounded all around, I could feel that my body would be started along. To release more and more actions and try to do more, there is no end.

We are accustomed to find the real world in the world of dancing. We want to find a quiet place for dancing because we've lost the sense of safety in the real vibration world. Sometimes I get very contradictory, do not know if I should trust what I've seen by direct viewing or take a deep breath to calm down and think and see more about the truth hidden behind. It has been strange that not all human beings are able to get together face to face or to chat heart to heart because everyone has their own secrets. In the dance process, we drop everything and remove the masks to express our own feelings. When you find the surroundings out of what you want, let's try to get back by dancing in every minor movement and deep breathing different ways to express our strong feelings.

4 Shall it be trusted or not?

In the beginning of this work, the director worked with us in various types of trainings that were more like training games. Everyone started running individually while, at the same time, stopped instantly, or six dancers got close to each other, one of whom initiated his force when others were unknown and these five other dancers took over the weight in every possible way to prevent it from falling. At this moment, everyone should trust each other to have one's own physical force passed to be dominated by another dancer. This was processed in pairs and then six together. All of these types are trainings of cooperation and understanding. In the course of such a game, every one was both nervous and happy to enjoy the excitement while afraid of falling down due to others who could not accept his force. Nevertheless, none of us was dropped to fall by the others or injured. Oppositely, a lot of wonderful kinds of friction occurred during the game. Some of the small fragments of such a game in which we all trusted in each other were applied to our work, which have become the prototype of the work.

In the entire week of the training game, we accumulated a lot of action materials and discussed ideas with each other sometimes. But we still did not understand why the director had guided us in a variety of games without entering formal rehearsal of dance segments. We asked him and he told us a story, "the weather is getting warm and now is the timing of the outbreak of virus H1N1." For the preventive purpose, he would wear a respirator when he took the subway every morning to rehearse. It was an interesting moment when he walked into the subway compartment since there would likely put on a dramatic story. Some people without wearing any respirator would respond intensely. Some turned their backs upon him immediately as seeing him entering, some walked to the other side of the compartment and some even tried to use their scarves or hand covering the mouth. "The most interesting was that," he said, "some people think that they can conceal their own from seeing any behavior if they turn slowly to look to other sides to prevent looking at him while quietly shifting their moving focus to the side by the distance." He would be deeply impressed by the scenes in front of him, which would give him the inspiration for creative works, his works he had started to do. A normal person wearing a respirator does not equal to a carrier of virus, but the reflection of the subway crowd had made him feel as if he was a real alien. He had tried to remove the respirator, but he did not expect that all would move farther away from him and there would be a small space formed human-free around. He said that some similar experience made him think and that would become the content materials for his works. Therefore, the work regarding "Shall it be trusted or not" was born in such a compartment.

In this work, I play this normal person wearing a respirator, who is considered as the heterogeneous, and perform minor changes with my dance partners to experience subtle changes of relationship in relation to human beings. Suspicion and tension of their anxiety are differently demonstrated to perform their fear of me. Everyone guards themselves against me using their

distrusting eyes to gaze at me and all the people around. Even for those people who do not show anything in the original, but when they find all others escaping and defending, they would also follow the crowd to be in a state of extreme nervousness. I have to admit that I do feel truly the psychological changes of such a suspicion process as a minor detail would let me have ideological and psychological reactions. The panic of fear would lead them become increasingly away from me, who even do not want to breathe the same piece of air together with me and all eyes involuntarily escape me. In fact, no one here is a carrier of germs and a respirator is not a real kind of barriers, the real cause is the psychology of human beings.

When "I" in the work want to re-close to those far away from me or want to change their escape, I select to take off the respirator. However, this behavior instead has resulted that everyone here wears their respirators which can serve as barriers. Once again I'm left lonely away from people and I, again, become the object as a foreigner. No matter what I do or explain, no one needs and no one listens to me. It seems, I doubt at this moment, that I become a real patient who is a lonely one thoroughly lets everyone away from. What's going wrong? More and more serious indifference and dodge cause discontinued going of things. Suddenly now, a man among them cough a bit to have all amazed and, after hesitating for a second, begin fleeing separately and some even run to escape into my direction before they suddenly remember that I'm heterogeneous. The circumstance is getting worse since everyone tries to shy away and cough is developed by one person to two people, from two to three and to all. Then, everyone coughs. It seems that all are really ill beyond cure and everyone becomes so lonely.

Virus itself does not infect since there is no virus but the human psychological illness which lets us look very incompetent and tininess. Who is the patient? Who is normal? There is no answer for all of these questions and all become hysterical with fear. A slow motion type of movement seems to be tranquil before

the outbreak. All are inquired that if we are really crazy or that if the world is sick. We seem to have forgotten the original better circumstance. Six dancers are trying to come back together, throwing down their respirators and come together to find a sober waken up from a nightmare.

After such a work, what we have to ask is to try to

re-think what's going wrong. *Shall it be trusted or not* is a presentation giving everyone the space to think, not to tell, what kind of truth should be understood. Life is simple and meaningful and it is normal for one who would think. The key point is the response after thought.

Dance without Boundary

——The Three Overseas Choreographers for “Danscross” that I’ve been Acquainted with

Guo Tuntuan

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Danscross, a dance work lasts for over six months, has been successfully performed at Poly Theatre, and becomes a hot topic among the scholars and dancers at Beijing Dance Academy. As a project assistant, I have witnessed how the three choreographers from UK have been cooperating with their Chinese colleague to create this dance work. I cherish this opportunity, because I could observe how the different ways of thinking of Chinese and overseas choreographers will be reflected in the art of dance, and more importantly, I have witnessed all the steps for creating a dance work, in which a choreographer would conceive his ideas, piece all materials together, and finally, compile a complete dance work. As a graduate student at dance academy, I feel honored to participate in this project, and have benefited a lot from this rare opportunity of practice.

Compared with overseas choreographers, Chinese choreographers are more familiar with the dancers. Some dancers are the students of the choreographers. No language barrier and cultural difference exists among them. Therefore, it is easier for the dancers and choreographers to communicate with each other and their cooperation will be carried out more smoothly. But things are different for overseas choreographers. They need one or two days to know about the dancers, find their specialties by watching their improvisational performances, and then, arrange appropriate process of choreography. Chinese choreographers needn't to consider these issues. They could do many things in these two days. They could directly arrange the dancers to rehearse, and nurture emotions for dancers

by adopting appropriate music. Therefore, dancers have to take more efforts to cooperate with overseas choreographers. More efforts should be made during the process of choreography. More collisions will occur between the choreographers' concepts and the dancers' performance, and between the scholars' ideology and the choreographers' ideas of creation. We could also observe the differences between the dance ideology of China and abroad, and the huge differences between Chinese and foreign languages. The theme of Danscross has been apparently revealed in this aspect.

Particularly, I'd like to say something about the three overseas choreographers that I have been acquainted with during the process of choreography. They make me understand the cultural difference between China and foreign countries, and how Chinese and overseas choreographers treat dance and life in different ways. I have also witnessed the choreographic process of overseas choreographers, which has benefited me a lot.

I . Shobana Jeyasingh

1. Who is she?

Shobana, a famous modern dance choreographer from UK, was born in Chennai of India. Currently, she lives in London. Shobana's full name is Shobana Jeyasingh. She has created a unique language of dance based on her own understandings on modern dance, which combines Bharatanatyam (the traditional dance of India) with Kalari (the martial art of India) and Chhau Dance. Shobana's dance works are inspired

from the different characters in the same person, and different descriptions of the same history. Her works have reflected some problems bringing about by migration, such as the concept of home, boundary, sense of belonging and new beginnings. She founded SJDC, her own dance troupe in 1988, and has created a lot of dance works for dramas, theatres, and TV series, including “Boundary of Land”, “Coffee Shop”, “Curves of Chameleon” and “Polar Sequences”. She has also created some renowned pieces of music for composers, and has cooperated with several digital and vocal artists. Shobana is the winner of several international awards, including “Dance and Performance Award of London”, “Women’s Art Project Award by Artistic Committee”, “Time Out Award” and “South Bank Performance Award”.^[1]

2. How does she work?

Shobana is a woman of character. When I met her for the first time, I felt that she is indeed a master of dance. She brings an assistant with her. She talks slowly, but in a well-organized way. She is an Indian, but her English pronunciation is good, much better than I’ve imagined, almost the same as people born in UK. Maybe that’s because she has been living in UK for a long time. For the reasons of her age, or other reasons, she seldom demonstrates body movements to the dancers by herself. Instead, she writes down her thinking on a notebook, and asks her assistant to convey her ideas to us. I also want to become a choreographer when I see her working in this way. But all the famous choreographers that I know, such as Martha Graham, Pina Bausch, Jia Zuoguang, Zhang Jigang and Wang Mei, used to be dancers. It is no way for a dancer to become an excellent choreographer unless he or she has accumulated several years’ experiences of stage performance, and has unique understandings and persistence to dance. Thinking about this, I temporarily give up this idea, unless I’ll also have an assistant to help me implementing my ideas.

3. Her understandings to dance

Shobana has her own ideas towards the movement

of dancers, which is the most impressive feature of her choreography. She used to tell me that something like “dance politics” exists in our movements. In other words, a dancer’s body is disharmonious with the space or atmosphere around him. Therefore, we have to constantly combat with our surroundings. When our bodies are moving, we shall observe the texture when our bodies conflict with the space. That is to say, the effects of our muscles conflicting with the space shall be revealed in the process of each movement. In my opinion, such ways of exerting our strengths are contrary to those adopted by Chinese classical dance. Chinese dances emphasize the way of thinking in ancient Chinese philosophy, such as “Qi”, “satisfaction” and “harmony”. Chinese folk dance will not adopt such ways to exert our body strengths, either. We get used to pursue the beauty of harmony, tenderness, elegance and harmonious rhythm. Our body will naturally move like this. Therefore, the first problem that choreographers faced with was not how to understand the meanings of a dance work, but how to adjust the dancers’ methods of exerting strengths, because each dancer has totally different conditions of body. We spent half an hour to an hour everyday to practice basic skills. Ouattara, Shobana’s assistant from Spain, helped us to complete this task. She is open-minded, cheerful, and has excellent physical ability. After several days’ practice, the dancers gradually loose weight, but their strength has been increasing. We could clearly observe these changes at the final rehearsal.

4. Her Dance Work: *Debris*

In my opinion, the most important thing for a dance work is not how the choreographer designs motions for dancers, but how she pieces the materials together and grasps the rhythm of dance works. In other words, how the choreographer achieves the results that she has originally designed for the dance work? Does she merely seek the results during the process of rehearsal? I was eager to learn whether Shobana has understood her intentions at the begging of the rehearsal, or she just finds her feelings during the

process of rehearsal? Has she designed an overall framework at the beginning, and made adjustment on the final results based on this framework? Maybe Shobana laid more emphasis on dancer's coordination and changes in the process of rehearsal, not the final results of the dance work. She can complete a small piece of dance work within just 12 days. She can also complete the same dance work in two months. The only difference lies in the final results. As the time prolongs, more possibilities could be found in the dance work. The final results will resemble the effects that the choreographers wanted to achieve. It is possible that Zhang Yunfeng, the Chinese choreographer who has worked with Shobana, might lay more emphasis on the final effects. Zhang has made a clear theme at the beginning. The dancers are his students, who are very familiar to him. Therefore, his choreography is closely related to the theme. Compared with Shobana's choreography, his choreography lays more emphasis on the results. Shobana's choreography is a process of searching. She constantly coordinates with dancers to find a point that tally with hers, and finally, achieves a common goal with the dancers. Therefore, she reiterated that every rehearsal is as important as the performance itself. When the dancer's capability has reached a certain extent, the performance will merely be a form. The excellence of a dance work shall not only be revealed by the splendor on the stage, but more importantly, be reflected in the process of rehearsal.

II. Kerry Nicholls

1. Who is she?

She has three children, but she is still slim and well-proportioned. She has brilliant smile and sweet voice. She seems to have inconsumable strength and passion. She has a Chinese name "Ni Ke-rui". This is Kerry Nicholls, a choreographer from UK for the Phase Three of Danscross.

Kerry used to be an instructor at London Contemporary Dance School and Laban Center. She is considered as one of the most excellent modern dance

instructors in UK. She has lectured and performed in several dance troupes and institutions in Europe and other regions in the world, including DV8 Physical Theatre and Rambert Dance Company. She founded her own dance troupe in 1999, and started her exploration on choreography. Since then, Kerry has created a lot of dance works for her troupe, and accepted several choreographic jobs from other dance troupes in Europe. In 2001, she created "Pelléas and Mélisande" by cooperating with North Shore Opera House and Bonnington Art Gallery. In 2007, she was appointed Director of Creative Learning by Random Dance Company.^[2]

2. How does she work?

Kerry has three children, but her physical ability still matches with her title "one of the most excellent modern dance instructors in UK." She practices basic skills of modern dance with the dancers every morning. These practices are similar to warming-up exercises, which aims to relax the dancers' bodies, making them gradually adapt to her ways of exerting body strengths. She provides strength training for dancers, including push up exercise, which aims to strengthen the muscles in the abdomen and arms. Female dancers shall also attend this training course. However, it is no easy job for these young girls, who have taken tenderness and elegance as their goals, to endure such tough training. I can clearly remember that at the first training session, none of the girls have completed a standard, complete movement of push up. In China, no female dancers would accept intensive strength trainings like this. But Kerry encouraged them to go on, don't give up. Since then, all dancers have made great efforts to complete the push up training. After two weeks, we are glad to see that all female dancers could do push up for five times. This is Kerry's style, which laid emphasis on strength.

3. Her understandings to dance

Kerry requires all dancers to show strengths in their movements. In other words, their movements should be tangible, not intangible. Kerry's philosophy of dance coincides with Shobana's concept of "dance

politics". Both choreographers require dancers to show their conflicts with the space with their intrinsic and extrinsic movements. It requires tangible strengths to reveal the body's movements. Both choreographers have described this status with a word, "texture".

4. Her Dance Work: *Cleave*

Cleave originates in Latin. It has a double meaning: "split" and "combination", which respectively occurred before and after the low ebb. Dancers support each other in the process of split and combine with each other. The dance work has exactly conveyed the meaning of this word. Dancers make explorations between two extremities with powerful dance movements. This is an extract from the program of Dancross. That's exactly what Kerry has told us.

In Kerry's opinion, when things reach the limit, they will inevitably develop to the opposite direction. This is what Kerry wanted to tell us. Therefore, Kerry exerts more and more pressures to the dancer's body during the process of rehearsal, which aims to enhance their physical abilities day by day. We could clearly observe the effects of such training. The dancers' physical ability has indeed been enhanced within only 12 days. Maybe the dance work has not achieved the ultimate goals of Kerry for interpreting the meaning of *Cleave*, because we have limited times for rehearsal, and Chinese dancers have different physical constitutions compared with overseas dancers. But we considered the process of choreography as the most important thing. Since we have set a time limit for the performance, it is unnecessary for us to consider too much of the final results.

III. Jonathan Lunn

1. Who is he?

Jonathan Lunn is his name. He is more than 180cm in height. He is very confident in choreography. Jonathan graduated from London Contemporary Dance School, and later, he spent 10 years in London Contemporary Dance Company as a dancer, choreographer and art director. He has created dance works for several famous theatres in the world,

including Teatro alla Scala in Italy, Amsterdam Opera House in Holland, Los Angeles Opera House in the United States, and English National Opera in UK. He has created many dance works for himself and other dance troupes, including "Modern Life", "Storyboard", "Swing" and "Reading Room". He has also created dance works for several films, including "Mozart", "Love Actually" and "Macbeth", and won several international awards, such as Lunn Prothero Award, Olivier Award, and Time Out Award. Lunn's creation covers various areas of art, including dance, opera, drama, film and literature. He has been frequently cooperating with artists from different artistic fields. In this sense, his creation can be described as "an art without boundary."

Jonathan is a typical English gentleman, with charming voice and friendly smile. In 12 days' rehearsal, I was deeply impressed by Jonathan and his assistant's clear-minded, rhythmic and orderly steps to implement our rehearsal plans. He has finalized the final manuscript on the 10th day. At that time, I've understood that it takes a long time to create a delicate, clearly-structured dance work. The choreographers, including the dancers, should always maintain an active way of thinking. I was so eagerly to learn how a choreographer felt when he was creating a dance work. Now I've understood this process, maybe only a part of it. I'm not a choreographer myself. Maybe only Jonathan himself knows what he was thinking. There is no absolute truth in this world, only relative truth could be found.

2. How does he work?

Let me say something about the choreographic methods of Jonathan Lunn.

Firstly, Jonathan wants the dancers to express contextual language scripts with their bodies, thus revealing the most genuine aspects of their body. In this way, the distance between the dancers and the choreographer will be shortened. The dancers have been fully prepared with the help of Jonathan's assistant. They have collected a lot of Chinese poems

and scripts of drama, such as the poems of Li Bai, the contemporary poems of Xu Zhimo, and the scripts of Cao Yu's drama, and used these materials to create their movements. Having these materials does not mean that the dancers have already obtained authentic materials of dance movements. The materials will give full play to their functions only when the dancers have transformed all scripts into movements. Every dancer has his own way to use these materials. Jonathan allows the dancers to depict each character with their bodies. The contents could be the meaning, form, sound and image of this character. They could also write down this character in a virtual space. The dancers could use whatever methods they have imagined, because the choreographer requires them to give full play to their own personality. The dancers could use one or several movements to express a Chinese character, and several Chinese characters will be combined to form a short dance work. For example, they have expressed the meanings of a poem, "A hundred mountains and no bird; a thousand sand paths without a footprint;" by taking a series of body movements. Each character will be reflected in one or several movements, and ten characters will be expressed by ten movements or combination of movements, forming an interesting piece of dance work. Each dancer could understand the meaning of a poem in almost the same way. However, if they were asked to express the meaning of one Chinese character, they might have different understandings on the whole sentence. Consequently, the same poem will be expressed with totally different styles, just as a saying goes, "Language might tell lies, but our bodies won't." When we learn these ancient poems, we were taught about the same ideology, concept and meaning of these poems. However, when you express these poems with your body, your body will truly reveal yourself to the audiences, because the body couldn't do anything beyond its limitations. But language is different. We can make up things with euphuistical languages. When the choreographer watches different dancers depicting the same poem with different

movements of body, he could understand each dancer's style of movements and his understandings and attitude to choreography.

Secondly, Jonathan increases the difficulty level of dancers to depict their movements. Apart from the scenarios, he will add some materials with distinctive features to understand the dancer's physical ability. For example, he will add the features of "a crocodile" when he asks the dancers to depict the poem, "A little boat, a bamboo cloak, an old man fishing in the cold river." In other words, dancers should deliberately depict the ideological features of "a crocodile". Apart from the sentence, they should make the audiences understand what object they are depicting. Jonathan will ask each dancer to write down the name of an object, sometimes, it is "a living object"; sometimes, it is "an object that produces the movement of 'eat'". And then, he will mix the paper slips together, ask the dancers to draw lots, and let them create their own dance works. No one is allowed to tell others what his theme is. They should depict the properties and features of the object in the form of dance. I think this is a good approach to create movements. Such movements won't be tedious, because they have contents and motives, not something being created at random. All movements seem to be so interesting. None of them is boring, because each dancer is an "elite" dancer and has different physical conditions and style of movements. They have given full play to their body movements, and have depicted the dance works with quick, decisive gestures. It is really interesting to see the dancers depicting a poem in different ways. If this is not a rehearsal, but a formal performance, I think a lot of audiences would be invited to watch it and enjoy it.

Thirdly, Jonathan requires a dancer to depict other dancer's style with his own movements of body. He encourages the dancers to discover the different aspect of each other. To depict scenarios requires a dancer to think and imagine from the perspective of others, to feel what others feel, and imitate the movements of others, whom are his intimate

companions. Six dancers will depict the characters of their counterparts on the stage. The choreographer knows that the six dancers are good friends. As dancers in the same dance troupe, they know each other very well, and understand the personality, habit and physical ability of their dance partners. Therefore, Jonathan came up with an idea. He asks every dancer to write down his own name on a slip of paper, and then, he mixes the paper slips together, and asks the dancers to draw lots. No one is allowed to draw the paper slip with his own name on it, or tell other dancers whose name is in his hands. Instead, each dancer will depict the person's name with his own movements of body. This is an interesting approach, and is a challenge for dancers. After they have challenged their own limits, they have to imitate the personality, or features of body movement of other dancers, and most importantly, to make movement from other dancer's way of thinking. That's exactly what Jonathan laid much emphasis on. However, how could the dancers know the thinking of others? In fact, it is unnecessary to consider what other dancers were thinking, because each dancer has different physical condition, which makes their movements totally different. Jonathan wants the dancers to feel the other dancer's physical condition, based on which they will design movements for themselves. For example, Wei Wufeng has a short figure and a good temper. Therefore, his movements are flexible, elegant and aesthetic. Sun Rui is slender, and has excellent suppleness of limbs. Therefore, his movement is quick and decisive. In most cases, when a dancer is performing, the other dancers could immediately understand whom he is depicting. In other words, the dancers have grasped one or several most distinctive features or movements of their counterparts. Their performance style was very convincing, making both Jonathan and the audiences satisfied with them.

3. His understandings to dance

I have to admit that Jonathan is a delicate man. His delicacy is also reflected in his understandings to dance. He used to be a dancer, and later, becomes a

choreographer. He does not say too much professional terminology of dance to us, but in his process of choreography, he has combined dance with his ways of thinking. He treats dance as his own child. He has set different goals for different stages of development. He has been a dancer and choreographer for more than 40 years. Each change in his identity and each enhancement of his professional career have left a deep imprint in his life. Therefore, let us understand his concept of dance in his works.

4. His Dance Work: *Peking Man*

The name of *Peking Man* comes from Cao Yu's namesake drama. Just as I've said before, the choreographer has intentionally used the poems or scenarios of drama to design dance movements. You can find many excerpts of Cao Yu's drama in this dance work. But Jonathan has adopted the name of *Peking Man*, because he thought the last presentation in the drama is more appropriate for the connotation and extension of the word, *Peking Man*. He wants to create a broader, more abundant space of imagination for audiences by introducing this word *Peking Man*, which is based on the name of Cao Yu's contemporary drama, and is more suitable for the drama itself. In my opinion, this is why the dance work has been so successful.

The dance is performed by six male dancers. All dance movements have been designed by the dancers themselves inspired by the choreographer. The roles of dancers are very different from those of traditional Chinese dance. In traditional Chinese dance, dancers only perform on the stage. Their dance movements are designed by choreographers. Sometimes, choreographers will create a dance work for a specific dancer. They will try to avoid the disadvantages of a dancer, and reveal his advantages on the stage. Sometimes, when the choreographer has created a dance work and wants to find a suitable dancer to perform, he will not consider the specific conditions of the dancer, but how the dancer would express his best ideas on the stage. Generally, the latter approach explores deeper into the essence of art. However,

when we create the dance work, *Peking Man*, Jonathan seldom participates in the choreography with his own body language. He just sets a limit for the scope of choreography and let the dancers create their own dance movements within the scope. Therefore, each dancer performs his own dance movements on the stage. Jonathan plays the role of a director, and the dancers play the role of choreographer and performer. Therefore, in the completed dance work, all the dancer's movements are smooth, flexible and delightful, because all dancers are playing the role of themselves. When a dancer plays a role of himself, he needs not to pretend to be something. He will think and move smoothly and naturally. All of the dancers have abundant experiences of stage performing, and have rich body languages. It is inevitable that each dancer has a mature, complete style of performance. The role of a director is to integrate these trivial

languages of body movements, adjust their rhythms, and generate the feeling that he wants. This is what the dance work, *Peking Man* has revealed to us, which is a comprehensive and unified modern dance.

There are many things that I would like to talk about. In "Danscross", I have been acquainted with three first-class overseas choreographers, and I have witnessed their passion for dance, which will never be altered no matter which country they are living in, or how their surrounding environment changes. When I was assisting them to complete this project, I could always feel a "boundless" strength quietly infiltrating into this restless world. I believe the boundary between things will be narrower in the future, not only in the world of dance, but also in our society, creating more opportunities for us and making this world more and more diversified.

My Impressions on Danscross

Jiang Qier

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I feel honored to participate in the “Danscross” project in March, and offered some assistance as a staff. I’ve been in the project team during the whole process of planning, preparation and record making. I have a deep affection to this project, no matter what the results will be.

People hold different views on “Danscross”. Some people said, “What kind of ideas does Danscross want to convey? What’s the meaning of Danscross?” In my opinion, “Danscross” has encouraged the professional dancers in China to think about a question: Why we dance? Many dancers are restless nowadays. They are anxious for success, and forget the true meanings of dance. When everyone rushes to the dance contests of CCTV and competes for the champions, “Danscross” has presented a different idea to us: Dancers could quietly sit together and discuss their dreams of art.

In my opinion, the most important thing is not whether the choreography of Danscross is good or bad or whether the quality of the scholar’s thesis is good or not. The most important thing is: Danscross has successfully achieved an ideological innovation. The choreographers have selected suitable materials. Transcendence of mind will produce powerful materials, and this transcendence is an absolute one. Danscross has made a breakthrough in those stereotyped concepts, removed the obstacles between the dancers, ushered the different sectors of dance into a new space, stimulated a chemical reaction, and revealed the essence of “cross-border”. This approach is rarely seen in Beijing Dance Academy. We’ll not discuss the final results of this project right now. But Danscross has indeed made a successful exploration.

More importantly, Danscross has indeed stimulated a marvelous chemical reaction among the dance circle in China:

1 About Dance

“We can perform both solo dance and group dance,” said Wang Zihan, a young dancer of the youth dance troupe. When we were students in dance schools, the dance education we had accepted laid much emphasis on techniques and individual performance. We must follow strict rules when we dance. Now the most excellent dance troupe in China has realized that dance can be performed in a diversified way. How about our dance education? I think dance schools in China shall not lay too much emphasis on techniques. Instead, they shall create more dance works that could resonate with the souls of people. The dance troupes will be developed harmoniously only when they’ve realized the importance of coexistence. The success of an elite dancer shall not be established on the failure of others, just as the dance drama “The Records of Swan Lake” has told us, in a quite cynical way. Shall we choose to die in a desolate self-admiration, or resurrect in prosperity where different kinds of flowers bloom together?

Dancers from youth dance troupes often participate in contests sponsored by professional organizations or renowned television stations. They win awards and fame by performing solo dance which lasts 4 or 5 minutes. These dancers represent the highest standard of Chinese dancers. But shall we take them as the highest standards of professional dancers? Dance schools around China tend to copy their methods for

success. How does the judging panel set the highest standards? Are these standards suitable for nurturing professional dancers? What's the ultimate purpose for training professional dancers? In my opinion, dance schools shall lay more emphasis on the individual development of students instead of mechanically copying the successful experiences of others. Students in dance schools often follow the example of dancers in professional dance troupes. However, even these professional dancers have given up their former habits, and begin to accept different thinking, motions, and styles of different choreographers. Flexibility of arms and legs is no longer the focus on the stage. Dancers won't be able to perform if they don't learn ancient Chinese poems. They couldn't go on dancing if they don't cooperate with their dancing partners. How will they cope with these changes? What introspection they shall make? This marks a new beginning for the elite dancers in China. They must make an ideological breakthrough first.

I still remember how I've spent my life at dance school. However, not everyone is as lucky as I was. So many children are eager to become professional dancers. They enter dance schools and accept strict trainings (in order to participate in the "Tao Li Bei" dance competition). They don't have other choices, but to practice day and night, without time for rest. A 10-year-old child has to face with the first turning point in his or her life. Some children will go on dancing and accept the trainings for "elite dancers". Others are not so lucky. They will not dance anymore and have to quit dance school and transfer to other schools. They think that they don't have the talent for dancing, and they would never dance again in their life. Professional dancers are also isolated from the public. They look like "marginal persons" in the society. Consequently, the art of dance breaks away from the public and grows abnormally. Dance becomes an "elite" art that ordinary people couldn't understand. It is unbelievable that in China, a developing country with vast areas and many underdeveloped regions, dance has become an elite art that is isolated from the public

and breaks away from China's national conditions. It is reasonable that professional dancers shall always follow the highest standards, but it is unreasonable for dancers in poverty-stricken areas to pursue the standards of "elites". Dance education shall be carried out more practically. Education shall be based on the different conditions and personalities of students. In this way, China's dance circle would be developed in a diversified way. As for Danscross, the overseas choreographers and scholars have mentioned that they expect to see Chinese dancers to develop their own styles. I'd like to encourage Chinese dancers to learn from the Western dancers while maintaining their own unique and diversified styles. Although Danscross seems to have a boundless appearance, actually, it still has a boundary, that is, the reasonable differences between different dancers' personalities. We could learn from others while maintaining our own uniqueness. Many normal universities, art schools and technological universities in China have established their own department of dance. In the long run, these schools could train more dancers and benefit the entire dance circle in China. However, these schools still have shortcomings. They are just imitating the teaching models of professional dance academies, without developing their own features and directions. I think such imitation is useless. Training courses in these schools are not professional enough, without any distinctive features. These universities don't have sufficient practical trainings, such as rehearsal, for students. However, dance education in Western countries, such as the United States, laid much emphasis on individuality. If you are an amateur dancer, not a performer from dance troupes, you can still attend training courses.

2 About Choreography

We often compare the choreography in China with those of foreign countries, and classify different choreographies. We adopt the same measures in this project. Since China has adopted the reform and opening up policy, we tend to draw a clear boundary

between Chinese things and foreign things. However, in this era of globalization, China's development is inseparable from the other parts of the world. Wang Xiaolan, my tutor, used to say, "In this modern world, shall any difference exist between 'Chinese' and 'Western' choreography?" In my opinion, it doesn't matter whether you'll become a choreographer of modern dance or Chinese dance, or whether your creation is folk dance or modern dance, or whether you are a choreographer from China and abroad. We shouldn't be entangled with these issues. It doesn't make sense to make selections like this, just as whether you are a man or a woman, you are still a human-being. For some questions, you have no choices at all. Individual difference does exist, but we shall pay more attention to individual development.

We shall fully respect individual difference. My classmate used to tell me, "The choreographers from UK adopt a totally different method. They seem to arrange the materials at random. I can't find any connection between their methods and the final theme." But I think we should treat art with tolerance. We should encourage difference, because different individuals have different values, and people from different culture background will have different views to the world. As I have observed, the dance works of Western choreographers will not reveal clear distinctions on individual difference and uniqueness. Art shouldn't be a standardized process. We should be more tolerant of different forms of art.

In this modern world, is there any difference between professional choreography and non-professional choreography? Modern dance is a popular art. All choreographers can create their own dance works. But choreography and modern dance shall be innovations on concepts. Choreographers shouldn't confine themselves to the title of their creations. Tie Chun, my tutor, has created her own dance works instead of "creating a modern dance". John has encouraged dancers to create their own styles. How can we define their works as "professional" or "non-professional"? When I was a junior in college, I used to attend a

choreography class, and was amazed at this class. I have never known that a dancer could dance like this! Now I've understood why I was so exciting at that time, because I can completely be myself. I needn't to worry about whether my legs have reached an angle of 180 degrees, or whether my motions are standard and correct. The purpose of choreography lies in its true reflection of our life. That's the essence of the art of dance, showing respect for all human-beings. As Zhao Ming has told me, I will not be restricted by other's rules anymore. I could pursue my own forms of art.

Creation is no longer a terminology for a specific area, but a kind of spirit. So far, no research has been made in some areas of dance. This project can be described as a creative approach in choreography study.

3 About Dance Studies

Academic theories will be formed based on a scholar's personality. Scholarship will be determined by vision. If a scholar merely has the visions of others, he is pretentious. If a scholar has his own vision, but doesn't understand the concept of dance, he can not propose effective theories. Only those who truly understand the meaning of dance can propose significant theories.

The academic circle has formed two visions toward dance. First, scholars look at dance from a theoretical perspective. They have proposed many theories of dance, but few of them have made practical researches. These scholars have abundant theoretical knowledge, but they are not professional dancers. They lay too much emphasis on theories, and pay little attention to feel the true meanings of dance. Second, scholars make researches from the perspective of others (choreographers and performers). They haven't thoroughly digested their own academic theories. For example, some scholars reiterate the whole process of choreography, write down the choreographer's ideas at different moment, or describe the progress of a dance work. However, what they have made were external

descriptions, without any self-internalization.

Danscross has made a breakthrough in China's dance study, removed the obstacles between performance, choreography and dance theories, and encouraged scholars to truly communicate with each other. What achievements can we make on a practical, dynamic stage of dance? This question marks a new beginning for us. It is no doubt that Danscross is a creative exploration. The academic circle of dance needs a spirit of innovation. Dancers in China shall have their own ways of dance. Researchers of dance shall form their own theories of dance.

In this project, Emilyn Claid has laid more emphasis on the performers than theories. To contact with dancers is the first step to get rid of "unreality" and obtain in-depth knowledge of dance. Dance works are supported by performers. It is the dancers who have experienced and performed the dance works. The personality, education, experience and living background of dancers constitutes the intrinsic temperament of dance works. How do they feel about this project? What's the difference between Danscross and other dance works they've performed before? How Danscross will influence their careers in the future?

Scholars shall pay more attention to these issues.

We are delighted that the dancers have expressed their feelings to this project. So far, it is rare for dancers in China to give comments to dance works. Wang Yabin has told us that John's rehearsal is totally different from those rehearsals he had experienced before. Dancers should not only control their bodies with sensibility, but should also control the rhythm of dance works with rationality and judgment. They should judge their relationships with other dancers and the entire dance work. Wang Zihan has given his opinions on group dance. Intensified training has been adopted by China's dance schools and dance troupes for a long time. The importance of brain works has been ignored. Dancers are considered as "dance machines". But Danscross has made a breakthrough in this stereotyped image. Dancers could also express their own feelings to dance works, and the scholars have begun to take their opinions into account.

For those who don't have practical knowledge on dance, they can not propose truly significant theories. However, knowledge can not be accumulated in a short period. Fortunately, we are on the way.

Different “Payment” for the Same Works

——Thinking from the Difference in the Payment of the Expense Item of the Dancing Works by Domestic and Foreign Choreographers

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“Dancscross” came to a close among the good memory of Chinese and foreign friends, which has built an open communion platform for the creation of Chinese and foreign choreographers and the interaction of theory and practice. I found many interesting details in the work course of “Dancecross”, and I am much interested in the phenomenon of the difference in the payment of the expense item of the dancing works by domestic and foreign choreographers. Although the dances were both created in two weeks, and a complete dance works was equally presented, the “payment” approach by “Dancecross” was different. I believe that from the difference in the payment of the expense item of the dancing works, we can see that Chinese and foreign choreographers have different sense of copyright protection.

Through the communication with Mr. Xu Rui, the responsible person of “Dancecross”, I learned that there was quite great difference in the payment of the expense item of the dancing works by domestic and foreign choreographers in “Dancecross”. In “Dancecross”, the works expense paid for foreign choreographers includes the copyright royalty and innovation fees, these two expenses are paid separately. If you will perform the program directed by foreign choreographers, the copyright royalty must be paid for them, and the effective use period after the copyright royalty is usually three or five years; however, the payment manner of the expense of the works directed by domestic choreographers is one-time buyout, the copyright royalty and innovation fees combine into one. This means that the copyright royalty

is directly transferred to “Dancecross”; once the transfer occurs, the performance deadline of the program is not longer restricted by the choreographers themselves. This distinction reflects that the Chinese and foreign choreographers have different awareness of copyright protection; we should acknowledge that the domestic choreographers have slightly weaker awareness of copyright protection than foreign ones.

I believe that this gap is caused by two reasons: On the one hand, some developed countries and regions have established a relatively sound legal system and a virtuous circle of performing market in dance copyright protection, and the phenomenon of one-off buyout occurred in domestic dance works is related with the contemporary protection status of dance copyright in China and the performing market. China’s performing market has not fully formed a good mechanism, there are still some factors that are influenced by the old planned economic system, so the domestic choreographers do not concern as much on copyright as the choreographers coming from foreign countries with more perfect copyright protection mechanism. In addition, many domestic choreographers do not have comprehensive and in-depth understanding of the difference between copyright royalty and innovation fee and the allocation of their payment, their sense of copyright protection is weaker, so the case of one-time buyout is more common. On the other hand, the domestic choreographers pay insufficient attention to the continued performance of dance works. As most of the works have less opportunity to be continuously performed or some are just performed for

one time, a lot of choreographers choose the manner of one-time buyout for their dance works; because they do not take the follow-up performance into account, they would not concern about it. Superficially we think that foreign choreographers have commanded more economic initiative on this issue than domestic choreographers, in fact, whether copyright royalty can be sustainably performed depends on the recognition of the dance works by vast audience and the performance agency. What is discussed here is not who can obtain more substantial economic benefits, but at this time we should see the difference and gap, we appeal that the domestic choreographers should pay more attention to the protection of dance copyright.

With the growing prosperity of the Chinese cultural market and the State Council's passing the *Cultural Industry Promotion Plan*, the revitalization of the cultural industry has been put on the agenda. To achieve the sustainable development of dancing career, in addition to paying attention to innovation and development of dance itself, it is also very essential to arouse the awareness of protecting dance copyright, establish and improve related laws and security system, concern about the copyright protection. With the advancing revitalization pace of cultural industries and the increasingly frequent domestic and foreign cultural exchange, the copyright protection issues in China are also increasingly prominent, there are more and more cases of dispute about dancing copyright in recent years, particularly there are some disputes related with

the employee works. The occurrence of these disputes is also the inevitable phenomenon during the process of dance performance marketization. The healthy development of dance performance environment requires to be regulated by a certain laws and regulations, and the related rights and interests need to be maintained or helped to be maintained by relevant agencies; The copyright collective management organizations in China include "Music Copyright Society of China", "China Audio-Video Copyright Association", "China Written Works Copyright Society", "Images Copyright Society of China", etc., and the copyright protection institutions or associations specifically for dance has not been established. This also proves that the copyright protection process of dance in China also needs to be vigorously carried forward. On the basis of drawing on the experience of the countries with more mature dance copyright protection, we should improve our dancing copyright protection mechanism so as to promote dialogue and cooperation in the exchanges in the future. Through the analysis of the difference of "Dancecross" dancing works in the payment of the expense item of the dancing works, a gate of deeply thinking about the dancing copyright protection is opened for us. The issue of protecting dancing works copyright is urgent for us to solve, we should spare no effort to concern, thought and research the protection of dancing copyright, so that the dancing copyright can ensure the sound development of the dancing performance market.

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ResCen Research Centre, Middlesex University

致谢:

北京市教育委员会

北京市财政局

北京舞蹈学院科研处

北京舞蹈学院教务处

北京舞蹈学院财务处

北京舞蹈学院外事处

北京舞蹈学院编导系

Thanks to:

Beijing Municipal Commission of Education

Beijing Finance Bureau

Research Administration Office of BDA

Education Administration Office of BDA

Finance Office of BDA

Foreign Affairs Office of BDA

Choreography Department of BDA